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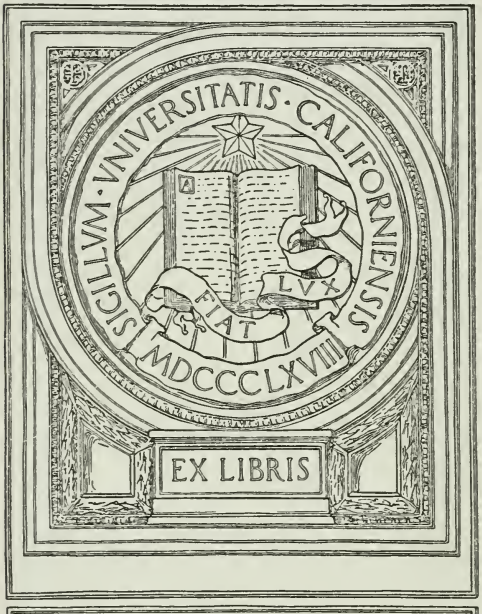
# Catalogue of Cameos, Intaglios, Medals, Bas-Reliefs, Busts and Small Statues... Sold at His Rooms in Greek Street, Soho, London, and at His Manufactory in Staffordshire.

By

Josiah Wedgwood

UNIVERSITY OF CALIFORNIA
AT LOS ANGELES



# CATALOGUE

OF

CAMEOS, INTAGLIOS, MEDALS,
BAS-RELIEFS,
BUSTS AND SMALL STATUES;

WITH A

GENERAL ACCOUNT

OF

TABLETS, VASES, ECRITOIRES,

AND OTHER

ORNAMENTAL AND USEEUL ARTICLES.

THE WHOLE FORMED IN DIFFERENT KINDS OF

PORCELAIN AND TERRA COTTA,

CHIEFLY

AFTER THE ANTIQUE,

AND THE

FINEST MODELS OF MODERN ARTISTS.

By JOSIAH WEDGWOOD, F. R. S. AND A. S.
POTTER TO HER MAJESTY,
AND TO HIS ROYAL HIGHNESS THE DUKE OF YORK AND ALBANY.

SOLD AT HIS ROOMS

IN GREEK STREET, SOHO, LONDON,

AND

AT HIS MANUFACTORY,
IN STAFFORDSHIRE.

THE SIXTH EDITION, WITH ADDITIONS.

ETRURIA, 1787.

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A

# CATALOGUE.

THE progreſs of the arts, at all times and in every country, depends chiefly upon the encouragement they receive from thoſe, who by their rank and affluence are legiſlators in taſte; and who alone are capable of beſtowing rewards, upon the labours of induſtry, and the exertions of genius. It is their influence that forms the character of every age: they can turn the current of human purſuits at their pleaſure, and be ſurrounded either with beauty or deformity, with men or barbarians.

Great improvements cannot be made without powerful patronage: no art ever was, or can be, carried to great perfection, with feeble efforts, or at a ſmall expence; and it depends upon the views and liberality of thoſe, who are poſſeſſed of riches and power, whether individuals ſhall be ruined or rewarded for their ingenuity.

It was to the goodneſs, and generous protection, of our gracious SOVEREIGNS, and of the nobility and connoiſſeurs of this kingdom, that this manufactory owed its exiſtence; and it is through the continuance of their ſupport, and the liberal encouragement of many princes and illuſtrious perſons on the continent, that the proprietor has been enabled to riſk the expence of continual improvements, and to produce the various ornamental works, of which

he humbly ſubmits the merit to the judgement of thoſe who are ſkilled in theſe ſubjects.

To give an idea of theſe ornaments, it will be neceſſary to mention the *bodies*, or compoſitions of which they are formed. The principal of theſe, in their preſent ſtate of improvement, are the following.

I. TERRA COTTA: reſembling porphyry, granite, Egyptian pebble, and other beautiful ſtones of the ſiliceous or cryſtalline order.

II. BASALTES: a fine black porcelain *biſqué*, of nearly the ſame properties with the natural ſtone. It receives a high poliſh, ſerves as a touchſtone for metals, ſtrikes fire with ſteel, reſiſts all the acids, and bears, without injury, a ſtronger fire than the baſaltes itſelf.

III. WHITE PORCELAIN *biſqué*, with a ſmooth wax-like ſurface; of the ſame properties as the preceding, except in what depends upon colour.

IV. JASPER: a white porcelain *biſqué*, of exquiſite beauty and delicacy, poſſeſſing the general properties of the baſaltes, together with that of receiving colours through its whole ſubſtance, in a manner which no other *body*, ancient or modern, has been known to do. This renders it peculiarly fit for cameos, portraits, and all ſubjects in bas relief; as the ground may be made of any colour throughout, without paint or enamel, and the raiſed figures of a pure white.

V. BAMBOO, or cane-coloured biſqué porcelain, of the ſame nature with the porcelain No. 3.

VI. A porcelain biſqué of extreme HARDNESS, little inferior to that of agate. This property, together with its reſiſtence to the ſtrongeſt acids and corroſives, and its impenetrability by every known ſpecies of liquids, adapts it happily for mortars, and different kinds of chemical veſſels.

The

The various works, formed of these materials, are divided into twenty classes. In the eleven first, I have drawn up a *numbered catalogue* of the particular articles, arranged with as much regularity as can well be expected in a collection so various and so numerous, formed by gradual additions and increasing every day, and in which it has been necessary to continue to almost every article the number that fell to its share on its first introduction.

The other nine classes consist chiefly of objects which will not admit of any *particular enumeration*. Their forms, magnitudes, enrichments, degree of finishing, &c. are in themselves so complex, and so frequently varied to suit the tastes of those who honour me with commissions for them, that I can only endeavour to give a general idea of their nature and application.

*** Those who may be pleased to give orders for any of the *numbered* articles, are requested to mention the *subjects*, as well as the *numbers* in the class and section.

## CLASS I.

### Cameos and Intaglios.

These are accurately taken from antique gems, and from the finest models that can be procured from modern artists.

The Cameos are employed for various ornamental purposes. They are set in gold and steel mountings, for rings, lockets, bracelets, snuff boxes, watch keys and chains, and a number of other trinkets; as also for buttons, which have lately been much worn by the nobility in different parts of Europe.

They

They are uſed likewiſe for inlaying in cabinets, writing tables, book caſes, &c.† for which they form a moſt beautiful enrichment, at a moderate expence; the figures having that ſharpneſs which the body of fine biſqué porcelain is ſo peculiarly adapted to receive; and the price of cameos, with ſeveral figures, being much leſs than that of any other durable imitations of the real ſtones that have ever yet been made.

The ladies may diſplay their taſte a thouſand ways in the application of theſe cameos; and thus lead artiſts to a better ſtile in ornamenting their works. There are ſpecimens of this kind already, which do no leſs honour to the heart, than to the taſte, of the noble lady who choſe this way of patronizing and ſupporting an infant art;—which can only exiſt and be improved by the aid of ſuch generous protection.

The intaglios in the artificial baſaltes are excellent ſeals; being exact *impreſſions* from the fineſt gems, with the ſingular advantage of being little inferior in hardneſs to the gems themſelves.

In theſe materials, cameos may be made from intaglios, and intaglios from cameos, without loſing the drawing, the ſpirit, or delicacy of the original work; ſo that gentlemen may have a great variety of ſeals or cameos, at a ſmall expence; or have an opportunity of making perfect and durable copies of the choiceſt gems.

† The ſecond, and ſome of the following claſſes, afford *larger* pieces for the purpoſes laſt mentioned. The cameos of this firſt claſs are in general *ſmall*, of the ſizes of the antique gems, which moſt of them are real impreſſions from. I mention this to prevent diſappointments, which ſometimes happen, from an idea that all the particular ſubjects of this claſs are modelled of *large* ſizes as well as ſmall. Such of them as are ſo, are repeated in the reſpective claſſes following.

SEC-

## SECTION I.

*Catalogue of* CAMEOS; *which are made, either in the jaſper with different coloured grounds, for ornamental purpoſes;—or in the white porcelain biſqué, at a very moderate price, for thoſe who wiſh to form mythological or hiſtorical cabinets.*

Thoſe marked with an aſteriſk * are *heads*, the others *figures*.

### *Egyptian Mythology.*

1 Oſiris, or Apis, worſhipped by the Egyptians under the figure of an ox, with Harpocrates his ſon, on the ſacred bark of the Nile; *from a black jaſper.*
3 Iſis, wife of Oſiris, with the flower lotus on her head*; *from a green jaſper, in the poſſeſſion of Mr. T. Jenkins.*
4 Another figure of Iſis*; *from a cameo.*
5 The ſame; *from a ſardonyx.*
7 Iſis with the ſiſtrum; *from a carnelian.*
13 The temple of Iſis; *from a cameo.*
17 Harpocrates with the fruit and leaves of perſea upon his head*; *onyx.*
19 Harpocrates ſtanding in a bark.
36 The flower lotus; *from a chalcedony.*
42 An Egyptian ſphinx with an ape; *from a cameo, cabinet of baron Stoſch.*
1646 An Egyptian figure covered with hieroglyphics.
1690 Harpocrates the god of ſilence.
1727 Horus ſitting upon the lotus, with the ſun and moon, and other hieroglyphics.

### *Grecian and Roman Mythology.*

47 Saturn holding a ſcythe, and an open book at his feet; *from a carnelian.*
52 The Corybantes ſtriking their bucklers, to prevent the cries of the infant Jupiter from being heard by Saturn.
53 Cybele*; *from a carnelian.*
54 The ſame*; *from a cameo.*
55 The ſame*; *from a carnelian.*

59 Jupiter

59 Jupiter with all his attributes*; *from a carnelian, Mr. Wood.*
64 Jupiter and Iſis**.
65 Jupiter Olympius*; *from a ſardonyx, cabinet of the king of France.*
66 Jupiter with the diadem*; *from a cameo.*
74 Jupiter Olympius ſitting in the middle of the zodiac, with Mercury, Minerva, and Neptune; *carnelian, king of France's cabinet.*
83 Jupiter conſervator; *carnelian.*
87 Jupiter ſitting on his chariot drawn by four horſes, thundering upon the giants; *Grecian workmanſhip*, Donnion. *cabinet of the king of Naples.*
94 Juno; *carnelian.*
99 Jupiter in the form of a ſwan, careſſing Leda; *carnelian.*
101 The ſame; *from a ſardonyx.*
102 Jupiter transformed into a bull, carrying away Europa; *amethyſt.*
104 Jupiter transformed into an eagle, carrying away Hebe; *carnelian.*
108 Argus guarding Io transformed into a cow; *amethyſt, cabinet of the grand duke of Tuſcany.*
110 The council of the gods; *ſardonyx, baron Stoſch.*
112 Janus with two faces*; *carnelian.*
115 Minerva*; *cryſtal, lord Brudenell.*
117 Minerva carrying the ægis*; *blood-coloured jaſper, king of France.*
119 Minerva with the ægis*; *red jaſper, Monſ. Frantz at Vienna*; *Grecian*, Aſpaſii.
120 The ſame*; *niccolo.*
125 Minerva ſtanding armed; *carnelian.*
128 The ſame; *antique paſte.*
133 A taliſman; *carnelian, king of France.*
134 Mercury; *amethyſt.*
135 The ſame; ditto.
137 The ſame; *niccolo, duke Strozzi.*
140 The ſame; *carnelian, at Dreſden.*
141 Mercury the ſecret meſſenger of the gods; *carnelian, duke Strozzi at Rome.*
142 Mercury carrying a letter as a meſſenger; *hyacinth.*
147 Mercury holding the head of Aries; *Grecian*, Dioſcoridis; *in carnelian, lord Carliſle.*
149 Mercury ſitting upon Aries; *carnelian.*
152 Mercury god of travellers; *emerald, king of France.*
154 Mercury keeping the flocks of Admetus; *plaſma.*

160 Mer-

160 Mercury cutting off the head of Argus; *chalcedony.*
164 Hermaphroditus; *carnelian.*
165 The ſame; *ditto.*
166 Hermaphroditus and Salmacis; *carnelian.*
167 The three Graces; *carnelian, king of Naples.*
168 The ſame; *ditto.*
169 The ſame; *plaſma.*
170 The ſame; *amethyſt.*
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172 The ſame; *niccolo.*
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177 The ſame; *carnelian.*
178 Neptune upon his chariot drawn by four ſea horſes; *rock cryſtal, duke Strozzi.*
179 Neptune ſitting upon a dolphin; *chalcedony.*
182 Neptune and Minerva diſputing about giving name to Athens; *cameo, king of Naples.*
183 Neptune and Minerva adjuſting the diſpute; *carnelian, ditto.*
185 Nereus and Doris, ſea deities; *amethyſt, grand duke of Tuſcany.*
186 The ſame; *carnelian, king of Naples.*
188 One of the Nereides; *rock cryſtal, grand duke.*
189, 190 Nereids; *antique paſte.*
191 The ſame; *amethyſt, king of Naples.*
192 Glaucus; *chalcedony, king of Naples.*
197 A River; *carnelian.*
201 Ceres*; *carnelian.*
204 Ceres with the cornucopia; *ditto.*
212 Flora*; *rock cryſtal.*
213 Pomona; *carnelian.*
214 The ſame; *agate.*
219 Night ſhedding poppies; *red jaſper, king of France.*
221 Apollo*; *carnelian.*
222 The ſame*; *ditto.*
224 Apollo laureled*; *ſardonyx, grand duke.*
227 Apollo with the lyre*; *ditto.*
229 Apollo*; *carnelian, grand duke.*
232 Apollo ſtanding; *ditto.*
234 Chiron, the centaur, inſtructing Achilles; *carnelian, la comteſſe Caruſini.*
235 Apollo ſtanding with the lyre; *hyacinth, palace of St. Angelo, Rome.*
240 Apollo purſuing Daphne; *carnelian.*

244 Phaeton falling from heaven; *chalcedony.*
245 Apollo and Marſyas; *carnelian, king of Naples.*
246 The ſame; *in ditto, grand duke.*
247 Marſyas bound by Apollo; *in ditto.*
248 The lyre of Apollo; *carnelian.*
253 Aurora and Cephalus; *antique paſte.*
258 Polyhymnia holding a book; *carnelian.*
266 Calliope; *ſardonyx.*
273 Diana*; *a fine head, carnelian.*
275 Diana with the bow; *carnelian,*
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303 Bacchus educated by the nymphs; *cameo, king of Naples.*
304 Bacchus ſtanding with the thyrſus; *antique paſte.*
305 Bacchus with a Faun; *carnelian.*
306 Bacchus ſitting on a tyger; *carnelian.*
308 Bacchus and Ariadne**; *cameo, king of Naples.*
310 Bacchus and Ariadne riding on a tyger; *red jaſper, grand duke.*
326 A Faun; *carnelian.*
329 The ſame; *ditto.*
332 A Faun ſitting with a goat; *carnelian, grand duke.*
333 A Faun with a goat; *carnelian.*
335 A Faun holding a young Bacchus; *cameo, king of Naples.*
343 A Faun with a bacchante; *cameo.*
346 A Faun mad or drunk; *ſardonyx, king of France.*
348 The ſame; *ditto.*
353 Pan; *carnelian, ditto.*
355 Pan playing with a goat; *carnelian, king of Naples.*
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365 The ſame; *antique paſte, king of Naples.*
368 The ſame; *cameo.*
369 A bacchante with a thyrſus; *carnelian, grand duke.*
370 The ſame; *niccolo, comteſſe Curuſini.*
371 The ſame; *ditto.*
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373 A

373 A bacchanal; *ditto. king of France.*
377 Callirrhöe, high prieſteſs of Bacchus.
380 A bacchanal; *carnelian.*
382 A bacchanalian ſubject; *ditto.*
383 The ſame; *ditto.*
385 The ſame; *ditto.*
387 The ſame; *ditto. king of France.*
388 The ſame; *chalcedony.*
390 A young Hercules*; *Grecian,* Eneius; *aquamarine, duke Strozzi.*
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409 Infant Hercules killing the ſerpents; *onyx, king of France.*
411 Hercules binding Cerberus; *red jaſper, king of France.*
412 Hercules and Cerberus; *carnelian, king of Naples.*
414 Hercules killing Anteus; *rock cryſtal, duke Strozzi.*
416 The ſame; *king of Naples.*
421 Hercules ſtrangling the Nemean lion; *onyx.*
424 Hercules fighting with Hippolita, queen of the Amazons; *carnelian.*
425 Hercules wreſtling with Achelous transformed into a bull; *ditto.*
426 The ſame; *ditto.*
427 Hercules killing the Cretan bull; *carnelian, lord Carliſle.*
429 Hercules carrying a live bull; *carnelian*; *Grecian* Antherote.
442 Hercules ſupporting the world; *emerald, king of Naples.*
451 Hercules repoſing; *carnelian, king of France.*
454 Hercules embracing his ſon Auge; *carnelian.*
455 Hercules overcome by Love: *red jaſper, king of France.*
458 The ſame; *carnelian.*
459 Hercules and Iöle*; *carnelian.*
460 Hercules careſſing Iöle; *amethyſt, grand duke*; *Grecian,* Teucri.
462 Hercules bathing with Iöle; *cameo.*
463 The centaur Neſſus bound by Love; *ditto.*
468 Hercules with his club; *carnelian, ſaid to have been the ſeal of the republic of Tuſcany.*
469 Hercules going to fight the Amazons; *rock cryſtal, king of Naples.*
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479 The ſame*; *amethyſt, king of Naples.*
481 The ſame*; *carnelian.*
484 The ſame*; *ditto.*

486 The fame*; *ſardonyx.*
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494 A Victory writing upon his buckler; *carnelian, king of France.*
496 A Victory holding a pike; *onyx, baron Stoſch.*
498 The fame; *antique paſte.*
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501 Mars and Venus; *plaſma, grand duke.*
505 Venus; *plaſma.*
511 Venus and Cupid; *carnelian.*
513 The fame; *ditto.*
517 The fame; *ſardonyx, chevalier Victori*; *Grecian*, Acelii.
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519 Marine Venus; *carnelian.*
520 Venus Anadyomene; *ditto.*
521 The temple of Venus; *red jaſper.*
523 Adonis; *carnelian.*
527 Vulcan forging armour for Achilles, at the requeſt of Venus; *ſardonyx.*
537 Cupid inflaming the mind; *niccolo, king of Naples.*
538 Cupid repoſing.
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585 The fame*; *carnelian.*
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603 The ſame; *ditto, duke Strozzi.*
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677 The ſame*; *carnelian.*
679 Euripides*; *ditto.*
682 Ariſtides*; *ditto.*
688 Antiſthenes*; *ditto.*
689 Ariſtophanes*; *carnelian, king of Naples.*
690 Theophraſtus*; *hyacinth.*
692 Diogenes*; *cameo, high conſtable of Cologn, at Rome.*
694 Diogenes diſputing with Lais*; *carnelian.*
700 Pythagoras*; *engraved in gold.*
701 Pythagoras ſitting*; *carnelian.*
702 Anacreon; *ditto.*
703 Hippocrates*; *ditto.*
704 Apollonius Tyanæus*; *green jaſper.*
705 Theon*; *niccolo.*
706 Lucius Apuleius*; *carnelian.*
707 Solon*; *chalcedony.*
709 Pindar*; *opal.*
711 Horace*; *emerald.*
712 Periander*; *chalcedony.*
715 Plautus*; *jaſper, king of Naples.*
716 Mago and Dionyſius**; *plaſma.*
717 Charondas*; *ſardonyx.*
718 Democritus*; *carnelian.*
724 Sappho*; *green jaſper, France.*
729 Ovid*; *ſardonyx.*
730 Virgil*; *hyacinth.*
734 Seneca*; *chalcedony.*
740 Hermes triſmegiſtus, with Mercury's caduceus*; *ditto.*
1541 Livy*; *carnelian, king of France.*
1656 Cicero*.
1661 Cato of Utica*.
1688 Demoſthenes*.

1700 Pho-

1700 Phocion*.
1701 Socrates*.
1707 Homer*.
1709 Phocion*.
1787 Seneca*.

*Sovereigns of Macedonia, &c.*

743 Alexander the great*; *agate.*
749 Olympia his mother*; *niccolo, Dresden.*
753 Lysimachus*; *cryſtal.*
756 Antiochus II. king of Syria*; *carnelian.*
762 Ptolemy king of Cyrene*; *carnelian, grand duke.*
765 Juba*; *green jaſper.*
767 Semiramis giving the command to her ſon*; *ſardonyx.*
768 Maſiniſſa, king of Numidia*; *chalcedony.*
769 The ſame*; *plaſma.*
772 Alcibiades*; *porphyry.*
774 Hamilcar*; *agate, Mr. Edward Walpole.*
775 Hannibal, with the Punic characters*; *amethyſt.*
778 Phocion*; *cameo, cardinal Alexander Albani.*
779 The ſame*; *niccolo.*
783 Byſas, founder of Byzantium*; *agate.*
793 Cleopatra*; *in the Roman college*; *Grecian,* Eneius.
794 The ſame*; *carnelian, king of France.*
796 Ptolemy Soter, firſt king of Egypt*; *oriental granite, grand duke.*
797 The ſame, with his family*; *carnelian.*
799 Ptolemy Philadelphus, ſecond king of Egypt*; *amethyſt.*
800 Arſinöe, daughter of Ptolemy Soter*; *carnelian, grand duke.*
801 Ptolemy Euergetes, third king of Egypt*; *ditto, king of France.*
804 Ptolemy Philopater, ſixth king of Egypt*.
805 Ptolemy Euergetes, ſeventh king of Egypt*; *chalcedony.*
813 Ptolemy junior, thirteenth king of Egypt*; *carnelian.*

*Fabulous age of the Greeks.*

818 Prometheus forming a head.
823 Bellerophon taming Pegaſus; *carnelian.*
828 Bellerophon conquering Chimæra; *antique paſte.*
832 Medea rejuvenating the father of Jaſon; *carnelian.*
840 Œdipus; *onyx, Mr. Robinſon.*

845 The-

845 Theſeus*; *carnelian.*
847 The ſame; *ſardonyx, Auſtrian cabinet at Vienna*; *Grecian,* Philemonis.
850 The ſame, raiſing the ſtone under which his father had hid his ſword; *carnelian, duke of Orleans.*
854 A centaur carrying a branch of a tree, and a cornucopia; *carnelian.*
861 Leander; *chalcedony.*
862 The ſame; *carnelian, counteſs Caruſini.*
866 Cresfontus, Timeno, and Euriſthonus, drawing lots for the cities of Meſſina, Argos, and Sparta; *carnelian.*
871 Perſeus; *carnelian.*
873 Perſeus with the head of Meduſa; *aquamarine, duke of Devonſhire.*
874 Perſeus with his armour; *carnelian, king of Naples*; *Grecian,* Dioſcoridis.
876 Perſeus and Andromeda; *red jaſper.*
877 Bellerophon watering Pegaſus at the bottom of Parnaſſus; *carnelian.*
878 Meduſa; *chalcedony, duke Strozzi*; *Grecian,* Solonis.
884 Meleager*; *carnelian, grand duke.*
887 The ſame; *baron Stoſch.*
888 The ſame; *chalcedony.*
893 Dædalus; *ditto.*

*War of Troy.*

912 Priam*; *ſardonyx, duke of Devonſhire*; *Grecian,* Actionis.
913 Paris, with the Phrygian cap*; *amethyſt.*
921 Hector and Andromache**; *carnelian.*
927 Achilles*; *ditto.*
928 The infant Achilles carried by the centaur Chiron; *ditto.*
929 Chiron inſtructing Achilles; *ſardonyx.*
930 Chiron ſhooting with a bow; *chalcedony, Metaſtaſio at Vienna.*
932 Achilles playing on the lyre; *amethyſt, king of France*; *Grecian,* Pamphilii.
939 Ajax and Teucer, defending the fleet from the Trojans; *carnelian.*
940 Ajax carrying the body of Patroclus; *agate, king of France.*
942 The ſame; *carnelian, grand duke.*

933 A ſoldier bringing the news of the death of Patroclus to Achilles; *cameo, counteſs Caruſini.*
947 Hector dragged round the walls of Troy; *carnelian.*
948 Priam begging the body of Hector from Achilles; *onyx, lord Brudenell.*
949 The ſame; *carnelian.*
954 Achilles wounded in the heel; *ditto.*
955 Ajax carrying the body of Achilles; *niccolo.*
956 Diomede carrying the body of Achilles; *niccolo.*
957 Diomede carrying away the palladium; *carnelian*; *Grecian*, Dioſcoridis.
958 The ſame; *ditto, duke Strozzi.*
960 The ſame; *ſardonyx.*
961 The ſame; *chalcedony.*
963 Diomede prevented by Apollo from purſuing Eneas; *carnelian.*
976 Laocoon; *granite, duke of Leeds*; *from the ſtatue in the Vatican.*
1684 Ajax guarding the body of Patroclus.

*Roman Hiſtory.*

987 The goddeſs Roma, ſitting with trophies; *carnelian, grand duke.*
998 Claudia, veſtal virgin; *ditto, king of France.*
999 A veſtal; *chalcedony.*
1000 Tuccia, a veſtal, carrying water in a ſieve in proof of her chaſtity.
1001 Claudia a veſtal, drawing the loaded barge with her girdle in proof of chaſtity; *carnelian.*
1014 A chariot; *cameo, king of Naples*; *Grecian*, Soſtraton.
1016 A chariot; *carnelian, king of France.*
1037 Dacia reſtituta; *carnelian.*
1038 Lucius Papyrius, with his mother perſuading him to reveal the reſolutions of the ſenate; *carnelian.*
1044 A high prieſt kneeling, and making a treaty of peace; *plaſma.*
1046 The Romans finding the books of the Sybils; *white agate, king of Naples.*
1047 Sophoniſba taking poiſon, that ſhe might not be led in triumph to Rome; *plaſma.*
1048 Jugurtha delivered to Sylla; *carnelian.*
1049 Clelia given as a hoſtage to Porſena; *ditto, king of France.*
1052 Captive ſoldiers; *ſardonyx.*

1053 Mili-

1053 Military charity; *carnelian.*
1054 A conquered province; *ditto.*
1055 Naval engagement between Auguſtus and Antony; *rock cryſtal, king of Naples.*
1070 A ſoldier on horſeback; *onyx.*
1071 Trajan fighting on horſeback; *antique paſte, prelate Molinari.*
1075 The death of Julius Cæſar; *rock cryſtal, abbé Fanchini at Sienna.*
1076 Nero in the habit of a muſe; *carnelian.*
1078 Marcus Aurelius on horſeback; *cameo, from the bronze ſtatue at Rome.*
1079 Antonia, with the urn containing the aſhes of her huſband Germanicus; *carnelian.*
1083 Romulus*; *ditto.*
1085 Numa Pompilius*; *niccolo.*
1086 Numa Pompilius as a prieſt*; *carnelian.*
1088 Ancus Martius*; *niccolo.*
1089 Lucius Junius Brutus*; *white amethyſt, baron Stoſch.*
1095 Lucius Valerius Publicola*; *carnelian, grand duke.*
1096 Marcus Junius Syllanus*; *carnelian.*
1097 Lucius Cornelius Sylla*; *ditto.*
1100 Scipio Africanus*; *ditto.*
1101 Regulus with the nail behind his neck*; *ditto.*
1103 Cincinnatus*; *ditto, baron Stoſch.*
1104 Cato of Utica*; *chalcedony.*
1106 The ſame*; *ſardonyx.*
1107 Caius Marius*; *chalcedony, baron Stoſch.*
1108 Poſthumus Albinus*; *ditto.*
1111 Marcus Claudius Marcellus*; *jaſper.*
1112 The ſame*; *carnelian.*
1114 Caius Numanius Valla*; *carnelian.*
1115 Marcus Craſſus*; *ſardonyx.*
1117 Quintus Fabius Maximus*; *ditto.*
1118 Lentulus*; *carnelian.*
1119 Quint. Catulus*; *ſardonyx.*
1122 Cato cenſor*; *carnelian, king of France.*
1123 P. Cornelius Naſieus*; *amethyſt.*
1125 Cicero*; *ſardonyx, king of France.*
1126 The ſame*; *niccolo, prince of Orange, at the Hague.*
1127 The ſame*; *cameo, prince Odeſcalchi at Rome.*
1128 Marcus Varrus*; *carnelian.*
1130 Mecænas*; *ditto, king of Naples*; *Grecian*, Solonis.
1138 Pompey the great*; *ditto, counteſs Luneville at Naples.*
1139 Cneius Pompeius, ſon of Pompey*; *chalcedony.*

1141 Sex

1141 Sextus Pompeius*; *aquamarine, grand duke*; *Grecian*, Agathonis.
1142 The ſame*; *niccolo.*
1143 Marcus Junius Brutus with the dagger*; *ſardonyx.*
1144 The ſame*; *black jaſper.*
1146 A conſular head*; *carnelian.*
1148 The ſame*; *ditto.*
1149 The ſame*; *ditto, grand duke.*
1151 The ſame*; *red jaſper.*
1153 The ſame*; *carnelian.*
1154 A Roman family*; *ditto.*
1156 Julius Cæſar*; *cryſtal.*
1159 The triumvirate of Marc Antony, Lepidus, and Auguſtus*; *carnelian.*
1160 Antony and Cleopatra*; *ſardonyx, Dreſden.*
1165 Auguſtus*; *cameo, king of Naples.*
1166 Auguſtus, and Livia his wife*; *carnelian.*
1167 Livia*; *carnelian, lord Carliſle.*
1170 Agrippa, ſon-in-law of Auguſtus*: *green jaſper.*
1172 Caius and Lucius Cæſar*; *carnelian.*
1173 Caius Cæſar*; *ditto.*
1174 Lucius Cæſar*; *ditto.*
1175 The ſame*; *hyacinth.*
1176 Tiberius*; *carnelian, Mr. Edw. Walpole.*
1178 Tiberius*; *carnelian.*
1179 Tiberius and Livia his mother*; *cameo, grand duke.*
1180 Druſius, ſon of Tiberius*; *chalcedony, duke of Devonſhire.*
1181 The ſame*; *carnelian.*
1183 Nero Claudius Druſus, brother of Tiberius*; *hyacinth, grand duke.*
1184 The ſame*; *carnelian.*
1185 Antonia junior, daughter of Marc Antony*; *cameo.*
1194 Caligula and his ſiſter Agrippina*; *cameo.*
1195 Druſilla, ſiſter of Caligula*; *carnelian.*
1198 Claudius*; *green jaſper.*
1199 Valeria Meſſalina, wife of Claudius*; *carnelian.*
1200 Agrippa junior, wife of Claudius*; *ſardonyx.*
1201 Britanicus ſon of Claudius*; *carnelian.*
1202 The ſame*; *ditto, cabinet Capponi at Rome.*
1203 Nero*; *cameo.*
1207 Poppea, wife of Nero*; *carnelian.*
1210 Galba*; *oriental agate, king of France.*
1212 Otho*; *carnelian.*
1213 Vitellius*; *ditto.*

1214 Vitellius*; *carnelian.*
1215 Veſpaſian*; *cameo, grand duke.*
1216 Veſpaſian*; *carnelian, king of France.*
1218 Titus*; *ditto.*
1219 The ſame*; *cameo.*
1220 Julia, daughter of Titus*; *oriental ſapphire*; *treaſury of St. Dennis, France*; *Grecian*, Euodi.
1222 The ſame*; *hyacinth, Monſ. Deringh*; *Grecian*, Nicandros.
1223 Domitian*; *cameo, king of Naples.*
1224 The ſame*; *niccolo.*
1230 Nerva*; *carnelian.*
1232 Trajan*; *carnelian.*
1233 Trajan, Plotina, Marciana and Matilda*; *onyx, king of Naples.*
1235 Plotina, wife of Trajan*; *carnelian.*
1236 Marciana, ſiſter of Trajan*; *carnelian.*
1239 Hadrian*; *ditto, king of Naples.*
1241 The ſame*; *ditto.*
1242 Sabina, wife of Hadrian*; *ditto, duke of Marlborough.*
1243 The ſame*; *ditto, at Venice.*
1244 The ſame*; *ditto.*
1245 Sabina veiled*; *cryſtal, prince Waldeck.*
1246 Antonius, the favourite of Hadrian*; *carnelian.*
1248 The ſame*; *ditto.*
1249 The ſame*; *ditto.*
1253 Ælius Cæſar, brother of Hadrian*; *amethyſt, Counteſs Curuſini.*
1256 Antoninus Pius*; *amethyſt, grand duke.*
1257 The ſame*; *ditto, king of Naples.*
1258 Fauſtina, wife of Ant. Pius*; *carnelian.*
1260 The ſame*; *ditto.*
1261 Fauſtina veiled*; *ditto.*
1262 Gallerius Valerius Antoninus, ſon of Ant. Pius*.
1263 Marcus Aurelius*; *ſardonyx.*
1264 The ſame*; *red jaſper.*
1265 The ſame*; *rock cryſtal.*
1266 Marcus Aurelius and Fauſtina*; *cameo.*
1270 Fauſtina junior, wife of Marcus Aurelius*; *carnelian.*
1271 Lucius Verus*; *antique paſte.*
1272 The ſame*; *carnelian.*
1275 Commodus*; *hyacinth, grand duke.*
1277 The ſame*; *amethyſt.*
1280 Commodus and Ennius Verus, brothers*; *cameo.*
1281 Pertinax*; *carnelian.*

1282 The

1282 The ſame*; *plaſma.*
1288 Didia Clara*; *carnelian.*
1291 Peſcennius*; *ditto.*
1292 Albinus*; *chalcedony.*
1293 Septimius Severus*; *amethyſt.*
1294 Septimius Severus*; *carnelian.*
1297 Sept. Severus, Julia Pia, Caracalla, and Geta*; *ditto.*
1298 The ſame; *ditto.*
1299 Julia Pia, wife of Sept. Severus*; *hyacinth.*
1302 Caracalla*; *chalcedony.*
1303 The ſame*; *carnelian.*
1304 The ſame*; *ditto.*
1306 Geta, brother of Caracalla*; *carnelian, king of Naples.*
1307 Macrinus*; *ditto.*
1308 Diadumenus*; *ditto.*
1311 The ſame*; *niccolo.*
1317 Alexander Severus*; *ditto.*
1320 Maximinius*; *plaſma.*
1323 Gordianus Africanus*, *chalcedony, baron Stoſch.*
1330 Sabina Tranquillina, wife of Gordian*; *carnelian.*
1332 Philippus, Otacilla his wife, and Philippus junior his ſon*; *niccolo.*
1333 Trajanus Decius*; *ditto.*
1335 Voluſianus*; *carnelian.*
1336 Emilianus*; *chalcedony.*
1340 Claudius II. Gothicus*; *lapis lazuli.*
1341 Quintillus*; *carnelian.*
1343 Probus*; *ditto.*
1344 Alectus*; *ditto.*
1345 Conſtantine the great*; *ditto.*
1346 The ſame on horſeback; *red jaſper, baron Stoſch.*
1348 Conſtantinus, his ſon*; *rock cryſtal, grand duke.*
1349 Julian the apoſtate*; *ſardonyx.*
1350 The ſame, with Flavia Julia Helena his wife*; *granate.*
1609 Pompey the great.
1610 The ſame; *ſmaller ſize.*
1614 Cæſar Germanicus.
1617 Lucius Junius Brutus.
1704 Sabina.
1711 Cleopatra.
1712 Marcus Aurelius.
1735 Continence of Scipio.
1753 Antonia ſtanding.

1757 Sophoniſba.
2758 Julius Cæſar.

*Maſks, Chimæras, &c.*

829 A chimæra; *carnelian.*
1351 A man putting on a maſk; *chalcedony, baron Stoſch.*
1355 Cupid maſked; *carnelian.*
1356 The ſame; *red jaſper.*
1357 Cupid dreſſing a maſk; *carnelian.*
1363 An actor of comedy; *ditto.*
1402 Two maſks; *ditto, grand duke.*
1408 A chimæra; *emerald, king of France.*
1409 The ſame; *carnelian.*
1449 A Sphinx; *ditto, duke Strozzi.*
1454 The ſame; *ditto.*
1533 A baſiliſk drawn by four cocks; *red jaſper.*
1618 Four maſks.

*Illuſtrious moderns.*

735 Alexander Pope*; *chalcedony.*
1537 Mary, queen of Scots*; *carnelian.*
1538 Oliver Cromwell*; *amethyſt.*
1539 The Pretender*; *carnelian.*
1542 Baron Monteſquieu*; *ſardonyx.*
1543 Cardinal Alexander Albani*; *carnelian.*
1544 Antonio Correggio*; *cameo.*
1545 Rafael Urbin*; *carnelian.*
1546 Mich. Angelo Buenaroti*; *chalcedony.*
1547 Charles Maratti*; *carnelian.*
1612 King George III*.
1619 Earl of Clanbraſſil*.
1658 Cervantes*.
1659 Voltaire*.
1660 Grotius*.
1662 Milton*.
1671 Sir John Fielding*.
1673 Pope Clement XIV *.
1676 Inigo Jones*.
1685 Sir Iſaac Newton*.
1686 The ſame*.
1687 The ſame, *ſmaller, from his own ring**.
1689 Milton*.
1691 Henry IV of France*.

1692 Duke

1692 Duke de Sully*.
1693 Louis XV*.
1694 George II*.
1695 Joſeph II, emperor of Germany*.
1696 Oliver Cromwell*.
1699 Mr. Blake*.
1703 General Waſhington*
1706 Louis XIV. of France*.
1713 George III*.
1714 Queen Charlotte*.
1716 Counteſs of Portland*.
1718 Mr. Hamilton of Bath*.
1719 Shakeſpeare*.
1720 The ſame*.
1721 Mrs. Barbault*.
1722 Garrick, *by Pingo**.
1723 The ſame, *by Marchant**.
1724 The ſame, *by Kirk**.
1725 Dr. Mead*.
1726 The ſame, *ſmaller**.
1736 Dr. Franklin*.
1737 Lord Chatham*.
1738 General Honeywood*.
1739 George III, and queen Charlotte*.
1740 The ſame, *ſmaller**.
1741 King of Pruſſia*.
1742 Prince of Pruſſia*.
1743 William III, of England*.
1744 King of Naples*.
1745 Queen of Naples*.
1746 King of Sardinia*.

*Miſcellaneous.*

1421 A man making a vaſe; *carnelian, king of France.*
1422 The ſame; *ditto.*
1423 The ſame; *cameo, king of Naples.*
1424 The ſame; *carnelian.*
1425 A vaſe; *ditto.*
1426 The ſame; *ditto.*
1434 The ſame; *ditto.*
1457 A lion; *ditto.*
1458 The ſame; *ditto, duke Strozzi.*
1426 The ſame; *ditto.*
1463 A lioneſs; *ditto.*

1464 A lion devouring a wild boar; *ditto.*
1466 A lion devouring a horſe; *red jaſper.*
1467 The ſame; *carnelian.*
1485 A ſow; *ditto.*
1489 A bull; *ditto, king of France*; *Grecian*, Hillii.
1506 Two Sea horſes; *carnelian.*
1623 A conquering hero.
1680 A man firing a rocket, in the character of Mars.
1747 Jeſus Chriſt.
1748 Virgin Mary.
1759 Brace of birds.
1760 A pointer dog.
1761 An Elephant.
1762 A horſe.
1764 A rattleſnake.

## *SECTION. II.*

### *Catalogue of Intaglios.*

THE intaglios, as now improved, take a good poliſh, and, when poliſhed, have exactly the effect of fine black baſaltes or jaſper.

Another method has been diſcovered of adding very conſiderably to their beauty, by making the intaglio part black, and the flat ſurface blue and highly poliſhed; by which means they are made to imitate the black and blue onyx (or *niccolo*) with great exactneſs, and become equally ornamental for rings as for ſeals.

They are now likewiſe made, and poliſhed, in imitation of various coloured agates and other ſtones; and in cyphers, with the letters of one colour, and the ground of another. The correct ſharpneſs, and ſuperior hardneſs, of theſe intaglios, have now been ſufficiently aſcertained by experience.

ANTI-

ANTIQUE SUBJECTS.

1 A dancing Faun.
2 Mars and Venus.
4 Diomedes, Apollo, and Æneas.
6 Young Hercules*.
7 A Victory.
8 A Veſtal.
9 Hercules and lion.
10 Neptune*.
11 Apollo*.
13 Meduſa*.
14 Homer.*.
15 Scipio Africanus*.
16 Socrates*.
17 Marcus Aurelius*.
19 Sabina*.
21 Lyſimachus*.
22 Neptune*.
23 Ceres*.
24 Eſculapius*.
25 Germanicus*.
27 Hygeia.
28 Adonis.
29 Horace*.
30 Cicero*.
33 A conquered province.
34 Camillus*.
35 Ceres*.
36 Socrates*.
37 Olympias*.
38 A Faun.*.
39 Ptolemy Philopater*
40 Sappho*.
41 An unknown queen, *perhaps Cleopatra**.
42 Minerva.
43 Theſeus*.
44 Charondas*.
45 A philoſopher*.
46 Bacchus*.
47 Ariſtotle*.
48 Hercules*.
49 Periander*.
51 Sappho*.
52 Juba*.
53 Young Hercules*.
54 Eſculapius*.
55 Perſeus*.
56 A Faun*.
57 A lioneſs
58 Young Antoninus*.
59 A lion in front.
60 Phocion*.
61 Polyhymnia*.
62 Iöle.
63 Mercury*.
64 Druſus*.
65 Cicero*.
66 Laocoon*.
67 Plato*.
68 Atlas ſupporting the world.
69 A lion devouring a horſe.
70 Bacchus*.
71 Eſculapius*.
72 Neptune*.
73 Demoſthenes*.
74 Repoſing Hercules.
75 Cupid.
76 A Vaſe.
77 Ariſtophanes*.
78 Horace*.
79 Solon*.
80 Virgil*.
81 Young Fauſtina*.
82 Didia Clara, daughter of Didius Julianus*.
83 Neptune*.
84 Hercules and Iöle*.
85 Contemplative Muſe
86 Sabina, wife of Hadrian, in the character of Ceres*.

87 Pom-

87 Pompey*.
88 Cupid, inflaming the mind.
90 Poppea, wife of Nero.*.
91 Leander*.
92 Britannicus, ſon of Claudius*.
93 Paris*.
94 Theſeus raiſing a ſtone, &c.
95 A Sphynx.
97 Chiron ſhooting with a bow.
99 Jupiter Ammon, *ſmall**.
101 Diomedes.
102 Venus*.
103 Venus and Cupid
104 A Sow.
105 A Sphynx.
106 Chiron, centaur*.
107 Apollo*.
108 Pan*.
109 Lucius Junius Brutus*.
110 A figure from Herculaneum.
112 Auguſtus Cæſar*.
113 Lucius Verus*.
114 Unknown*.
115 JuliusCæſar and Livia*.
117 Scantilla, wife of Didius Julianus, *ſmall**.
118 Man making a Vaſe.
119 Antinous*.
120 Ceres, *ſmall**.
121 The Centaur Neſſus,
122 Apollo ſtanding with his lyre.
123 Juno upon an Eagle
124 A Bacchante.
125 Sacrifice.
126 Cupid and Pſyche.
127 Mercury ſtanding
128 The three Graces
129 Mercury.
130 Mercury ſitting on a ram.
131 Mercury, god of travellers.
132 Mercury raiſing a dead man by the hand.
133 Mercury keeping the flocks of Admetus
134 Cupid and Pſyche
135 Harpocrates*.
136 Ditto ſtanding in a bark.
137 Ditto with Cornucopia.
138 Ditto.
139 Jupiter Conſervator.
140 The three Graces.
142 Plutarch*.
143 A furious Faun.
144 Julius Cæſar.
145 Jupiter, Hebe, and Ganymede.
146 Venus*.
147 Bacchanalian figures.
148 Venus Victrix.
149 An Egyptian figure.
150 The three Graces.
151 Peace, or Union.
152 Neptune with ſea-horſes
153 Pomona.
154 Phaëton falling from heaven.
155 The lyre of Apollo.
156 Thalia.
157 Euterpe.
158 Melpomene.
159 Therpſichore.
160 Apollo and lyre.
161 Diana, huntreſs.
162 Endymion with the moon.
163 Bacchus with a Faun.
164 Bacchus ſitting on a tyger.
165 Hercules overcome by Love.
166 Venus and Cupid.
167 The temple of Venus.
168 Cupid.

169 Eſcu-

169 Eſculapius.
170 Enchantment.
171 Æſop*.
172 Pythagoras, ſitting
173 Hero and Leander.
174 Perſeus ſtanding.
175 Meleager with a boar's head.
176 Claudia, veſtal virgin.
177 Caſtor and Pollux.
178 Roman matron
179 Antonia and urn.
180 Seneca in the bath.
181 Conſtantine on horſeback.
182 A man putting on a maſk.
138 Cupid maſked.
184 Cupid dreſſing a maſk.
185 A Chimæra.
186 A man making a vaſe
187 A vaſe.
188 A cock with the diamonds.
189 Livy*.
194 Chiron the centaur, playing upon the lyre
195 Semiramis giving the command to her ſon.
196 Alcibiades*.
197 Hannibal*.
198 Prometheus forming a man.
199 Theſeus killing the minotaur.
200 Medea, &c.
202 Jupiter Olympius*.
203 Cicero*.
204 Homer*.
205 Scævola, &c.
206 Hope.
207 Venus and Cupid.
208 Cupid and Pſyche.
209 Iole*.
211 Cleopatra.
213 Regulus with the Nail*.
215 Jupiter with all his Attributes*.
216 Birth of Bacchus, *Michael Angelo's ſeal.*
217 A cow and calf.
218 Ægle binding Silenus to a tree.
219 Sophoniſba taking poiſon.
220 Calliope.
221 Diana huntreſs.
222 Papirius and his mother.
223 Marcus Junius Brutus*.
224 Iole*.
227 Anacreon*.
229 Agatho*.
230 Ennius*.
231 Apuleius*.
232 Hermes Triſmegiſtus*.
233 Ovid*.
234 Theocritus*.
235 Pythagoras*.
236 Socrates*.
238 Meduſa*.
239 Seneca*.
240 Alexander*.
241 Minerva.
242 Marcus Aurelius on horſeback.
243 Iole.
244 Peace.
245 Jupiter and Leda.
246 Mars.
247 Bacchanalian figures.
248 Neptune ſtanding in a ſhell.
249 Cicero*.
250 A bacchante with a Thyrſus.
251 Bacchus and Ariadne on a tyger.
252 Saturn with an encircled ſerpent.

253 Cybele*.
254 Saturn devouring a ſtone.
255 Cybele*.
256 The flower lotus.
257 Bellerophon watering Pegaſus.
258 Iſis with the ſiſtrum*.
259 Canopus.
260 Jupiter and Iſis.
261 Iſis with the budding horns*.
262 Ganymede.
263 Virgil*.
266 Madona*.
268 Two Cupids.
270 Mars and Venus, *ſmall*.
271 Apollo, *large**.
272 Venus.
273 Conquered province, *ſecond ſize*.
274 Apollo.
276 Madona*.
277 Mars.
278 Venus.
279 Hygeia.
281 Venus.
282 The three Graces.
285 Britannicus*.
287 A prieſteſs.
288 Minerva.
289 Hygeia.
290 Diana of the mountains.
292 Diana.
293 Apollo and Daphne.
294 Hercules killing the minotaur.
295 Venus*.
296 Pomona.
297 Saturn.
299 Venus victrix.
300 Offering to victory.
301 Diomedes *or* Perſeus.
302 Agrippina.
303 A bull.
304 Hannibal*.
305 Neptune.
306 Night ſhedding poppies.
307 Nereides.
308 Priam begging the body of Hector from Achilles.
309 Eſculapius.
310 Hygeia.
311 A prieſt.
312 Neptune.
313 A ſacrifice.
314 Virtue.
315 Juſtice.
316 Neptune in peace with Minerva.
317 Mucius Scævola before Porſena.
318 Ulyſſes ſtopping the chariot of Victory.
319 A ſacrifice.
320 Diana.
321 Ceres inſtructing Triptolemus in agriculture.
322 Flora.
323 Sophoniſba taking poiſon.
324 Plato.
326 Hope with an anchor.
327 Two Sea-horſes.
328 A lion ſeizing a horſe.
329 Pindar*.
330 Cybele giving Jupiter to be educated.
331 A warrior.
332 Hercules killing a bull.
333 Mucius Scævola burning his hand, &c.
334 Diogenes diſputing with Laïs.
335 A Sacrifice.
336 Neptune*.
337 A warrior.

338 A Warrior.
339 A Bird let fly.
340 Hygeia.
342 A Cupid.
344 Offering to victory.
345 Perseus with armour, *small.*
346 Venus victrix.
347 Silence*.
348 Venus and Cupid.
349 Cupid with a caduceus.
350 A piping Bacchus and Cupid.
351 A Cupid with a butterfly.
352 Esculapius, Hygeia, and Telesphorus.
353 Three Cupids.
354 Mariage of Cupid and Psyche.
355 Two Cupids in a bark.
358 Zingara*.
359 A gaping head*.
376 Xenophon*.
377 Flora*.
379 Female fortune.
392 M. Brutus*.
393 Judgement of Hercules.
395 Justice standing.
396 Achilles*.
397 Offering to Minerva.
398 Virgil*.
399 Sacrifice to Cupid.

## Modern Subjects.

3 The late pope, Ganganelli*.
5 Oliver Cromwell*.
12 Alexander Pope.
20 Sir Isaac Newton*.
26 George II*.
31 George III*.
32 Henry IV. of France*.
89 A child with a cat.
96 Sir Isaac Newton, *from his own ring**.
98 Oliver Cromwell, *from a ring in the possession of Sir Thomas Frankland**.
100 Alexander Pope*.
111 Alexander de Medicis*.
116 Alexander Pope*.
141 Dr. Mead, *large**.
190 Baron Montesquieu*.
191 Correggio*.
192 Rafael Urbin*.
193 Carlo Moratti*.
201 Louis XV. of France*.
210 Garrick*.
212 Milton*.
214 Emperor of Germany*.
225 Henry IV. of France*.
226 Louis XIV*.
237 Portrait of a gentleman.
264 Dr. Mead, *small**.
265 George II*.
267 Shakespeare.
269 Alexander Pope*.
275 Dr. Lucas*.
280 Garrick*.
283 His R. H. the Duke of Glocester*.
284 Sir Isaac Newton*.
286 Duke de Sully*.
291 George III*.
325 A pointer dog.
341 George III*.
343 Alphabetic cyphers.
356 Lord Chatham*.
357 Milton*.
260 Mrs. Barbauld*.
361 Duke of Richmond*.
363 Shakespeare*.

364 The Bath washerwoman*.
365 A brace of birds.
366 Queen Charlotte*.
368 The present pope*.
369 George III. and Queen Charlotte*.
370 Cervantes*.
371 William III*.
372 Garrick*.
373 Ditto.
374 The Masons' Arms.
375 A horse taking a leap.
378 Buchanan.
380 General Washington*.
382 Voltaire*.
383 Lord Keppel*
384 King of Prussia*.
385 Prince of Prussia*.
386 A squirrel.
387 An elephant.
388 A rattlesnake.
389 The three Swiss deliverers.
390 Dr. Franklin*.
394 John Wesley*.

Many of these seals are made with shanks highly polished, and require no mounting; particularly two complete sets of cyphers, one consisting of all the combinations of *two letters*, and the other of all the *single letters*; which last are now much used, especially for notes.

IT may be proper in this place to observe, that if gentlemen or ladies choose to have models of themselves, families, or friends, made in wax, or cut in stones, of proper sizes for seals, rings, lockets, or bracelets, they may have as many durable copies of those models as they please, either in cameo or intaglio, for any of the above purposes, at a moderate expence: and this nation is at present happy in the possession of several artists of distinguished merit, as engravers and modellers, who are capable of executing these fine works with great delicacy and precision.

If the nobility and gentry should please to encourage this design, they will not only procure to themselves *everlasting portraits*, but have the pleasure of giving life and vigour to the arts of modelling and engraving.—The art of making *durable copies*, at a small expence, will thus promote the art of *making originals*, and future ages may view the productions of the age of GEORGE III. with the same veneration that we now behold those of *Alexander* and *Augustus*.

Nothing

Nothing can contribute more effectually to diffuſe a good taſte through the arts, than the power of multiplying copies of fine things, in materials fit to be applied for ornaments; by which means the public eye is inſtructed, good and bad works are nicely diſcriminated, and all the arts receive improvement: nor can there be any ſurer way of rendering an exquiſite piece, poſſeſſed by an individual, famous, without diminiſhing the value of the original; for the more copies there are of any works, as of the *Venus de Medicis* for inſtance, the more celebrated the original will be, and the more honour derived to the poſſeſſor. Every body wiſhes to ſee the original of a beautiful copy.

A model of a portrait in wax, when it is of a proper ſize for a ſeal, ring, or bracelet, will coſt about *three guineas*; and of a portrait, from three to ſix inches diameter, *three*, *four*, or *five guineas*.

Any number of copies of *cameos* for rings, in jaſper with coloured grounds, not fewer than ten, are made at 5s. each.

Any number of *cameos* for bracelets, in the jaſper with coloured grounds, at 7s. 6d. each.

Any number of *portraits* in the ſame material, from three to ſix inches diameter, not fewer than ten, at 10s. 6d. each.

## CLASS II.

### Bas-reliefs, Medallions, Tablets, &c.

THE articles of this claſs have employed ſome of the beſt artiſts in Europe; and it has been a work of much time and attention, as well as expence, to bring it to its preſent ſtate. It is ſtill receiving continual additions, not only from

*artiſts*,

*artiſts*, in our own and other countries, but likewiſe from the *amateurs* and *patrons* of the arts.

I have lately been enabled to enrich it with ſome charming groupes, which lady Diana Beauclerc and lady Templetoun, whoſe exquiſite taſte is univerſally acknowledged, have honoured me with the liberty of copying from their deſigns.

The Portland vaſe, late Barberini, for the acquiſition of which to this country the artiſts are ſo much obliged to their well-known benefactor Sir William Hamilton, will furniſh a noble addition; and I cannot ſufficiently expreſs my obligation to his Grace the duke of Portland, for entruſting this ineſtimable jewel to my care, and continuing it ſo long, more than twelve months, in my hands; without which, it would have been impoſſible to do any tolerable juſtice to this rare work of art. I have now ſome reaſon to flatter myſelf with the hope of producing, in a ſhort time, a copy which will not be unworthy the public notice.

I wiſh likewiſe to pay my grateful acknowledgments to the marquis of Lanſdown, for the liberty of taking moulds from a ſuite of dancing nymphs, and other beautiful figures, modelled in Italy from the paintings found in Herculaneum;—and to the duke of Marlborough, for a caſt from the exquiſite gem in his grace's collection, the marriage of Cupid and Pſyche. The Herculaneum figures are all executed in the baſaltes, but only three or four of them have as yet been adapted to the jaſper of two colours. The Marlborough gem has been made in the jaſper compoſition for ſome time, but not till very lately in the degree of perfection I wiſhed for.

I am likewiſe under particular obligations to lady Margaret Fordyce, lady Ann Lindſey, Mrs. Montague, Mrs. Crew and Miſs Emma Crew;—to his grace the duke of Montague, lord Beſborough, Sir Watkin Williams Wynne, Sir Joſhua Reynolds, Sir William Chambers, Mr. Weſt, Mr.

Mr. Aſtle, and many others of the nobility, connoiſſeurs, and principal artiſts of this kingdom, for their kind and valuable aſſiſtance, in bringing theſe works to that degree of perfection, and that notice with the public, which they at preſent poſſeſs. With ſuch ample and liberal aſſiſtance, I may perhaps be allowed to hope, that the articles of this claſs may with propriety have a place among the fineſt ornaments which the arts of the preſent age have produced; and that no cameos, medallions, or bas-reliefs, of equal beauty, magnitude and durability, or ſo highly finiſhed, have ever before been offered to the public.

Theſe bas-reliefs, chiefly in the jaſper of two colours, are applied as cabinet pictures, or for ornamenting cabinets, book caſes, writing tables, in the compoſition of a great variety of chimneypieces, and other ornamental works. With what *effect* they are thus applied, may be ſeen in the houſes of many of the firſt nobility and gentry in the kingdom.

*** In the following catalogue, the dimenſions of the pieces are ſet down in *inches* and *eighths of an inch*. Thoſe pieces, which have only one dimenſion expreſſed, are *circular*; thoſe which have two, may be made either *oval* or *long-ſquare*.

| | | High. | Wide. |
|---|---|---|---|
| 1 | Birth of Bacchus - - - | 6 | 5 |
| 2 | War of Jupiter and the Titans; *oval* | | |
| 3 | Deſtruction of Niobe's children - | | |
| 4 | Feaſt of the gods - - - | 6 | 9 |
| 5 | Marriage ſupper - - | | |
| 6 | An antique boar hunting - - | | |
| 7 | Jupiter and Ganymede; *long ſquare.* | 3 | 6 |
| 8 | Apollo and Marſyas | | |
| 9 | Apollo and Daphne *octagon* | 3 | 6 |
| 10 | Apollo and Python | | |
| 11 | Judgment of Midas | | |

12 Bac-

| | | High. | Wide. |
|---|---|---|---|
| 12 | Bacchanalian triumph; *ſquare and oval* | 4 | 6 |
| 13 | Bacchanalian boys at play } | 6 | 8 |
| 14 | Silenus and boys - } | | |
| 15 | Boys dancing round a tree - | 6 | |
| 16 | Bacchus and panther; *oval and ſquare* | 6 | 11 |
| | The ſame; *different ſizes, down to* - | 5 | 6 |
| 17 | A head of Venus - - - | 2 | |
| 18 | A head of Apollo; *oval* - - - | 2 | 1 4 |
| 19 | Minerva; *oval* - - - | 6 | 5 |
| 20 | Alexander - - - - | 2 | 1 4 |
| 21 | Minerva - - - - - | 2 4 | 2 |
| 22 | Perſeus } | 4 6 | 4 |
| 23 | Andromeda } - - - | | |
| 24 | Young Hercules - - - | 2 6 | 2 |
| 25 | Young Hercules - - - | 4 4 | 3 6 |
| 26 | Hercules and Omphale - - | 2 | 2 4 |
| 27 | Cupid ſhaving his bow; *from a picture of Correggio's in the Queens houſe* - - | 3 | 2 2 |
| | The ſame, *different ſizes down to* - | 1 2 | 1 |
| 28 | Sacrifice to Eſculapius - - - | 4 | 3 3 |
| 29 | The Graces - - - - | 3 | 2 2 |
| | The ſame, *ſmaller ſizes, down to* - | 2 | 1 4 |
| 30 | Marriage of Cupid and Pſyche; *modelled from the celebrated gem in the duke of Marlborough's cabinet* - - - } | 11 4 | 16 |
| | The ſame, *ſmaller ſizes, down to* - *which laſt is a caſt from the gem itſelf.* | 1 | 2 6 |
| 31 | The judgement of Paris - - | 2 4 | 3 |
| 32 | Boys playing with a goat - - | 3 6 | 4 6 |
| | The ſame, *ſmaller ſizes, to* - - | 2 6 | 4 |
| 33 | Caſſandra; *a fine figure in high relief, from a gem in the king of France's cabinet* } | 7 2 | 4 4 |
| 34 | Diomede carrying away the palladium | 3 | 3 |
| 35 | Bacchanalian boys } | 3 4 | 5 |
| 36 | The ſame ſubject } - - - | | |
| 37 | A bacchante and children - - | 6 | 8 |
| 38 | } Fauns, repreſenting four different ſta- } | 9 | 7 |
| 39 | } ges of life, from youth to old age } | | |
| 40 | } | | |
| 41 | } | | |
| 42 | Farneſian Hercules } | 4 | 3 |
| 34 | Omphale } | | |
| 44 | Apollo } - - - - | | |
| 45 | Piping Faun } | | |

| | High. | Wide. |
|---|---|---|
| 46 Venus<br>47 Adonis<br>48 Ceres<br>49 Venus belfeſſes } | 4 | 3 |
| 50 Althea, mother of Meleager, burning the firebrand | 3 4 | 2 4 |
| *Figures from paintings found in the ruins of Herculaneum; the models brought over by the marquis of Lanſdown:* | | |
| 51<br>52<br>53<br>54<br>55<br>56 } Dancing nymphs | 10 | 7 6 |
| 57<br>58<br>59 } Centaurs, *round tablets* | 11 4 | |
| 60 Polyphemus<br>61 Marſyas and young Olympus<br>62 Papyrius and his mother<br>64 A bacchanalian figure<br>65 Another } | 11 4 | |
| 66 Venus belfeſſes, } | 10 4 | 7 6 |
| 67 Zeno } | | |
| 68 Cupid repoſing | 2 4 | 3 |
| 69 Judgement of Hercules; *modelled agreeably to lord Shaftſbury's idea of repreſenting this ſubject* | 11 | 15 |
| The ſame, *ſmaller ſizes, down to* | 7 | 9 6 |
| 70 Bacchanalian triumph, *long ſquare tablet* } | 9 | 21 |
| 71 Bacchanalian ſacrifice, *ditto.* } | | |
| 72 Death of a Roman warrior, *ditto; from an ancient ſarcophagus at Rome* } | 11 | 20 |
| 73 A lion; *from an antique* | 3 4 | 4 4 |
| 74 Perſeus and centaur | 3 6 | 3 |
| 75 Hercules and Theſeus ſupporting the world, *or* The power of union } | 3 4 | 2 6 |
| 76 Head of an old ſatyr, *in a fine ſtyle, and highly finiſhed* | 6 | 4 4 |
| 77 Night<br>78 Day } | 7 | 5 4 |

| | | High. | Wide. |
|---|---|---|---|
| 79 Night<br>80 Day | - - - - - - - | 20 | 14 4 |
| 81 Meleager and Atalanta killing the Calydonian boar | - - - | 6 | 7 |
| 82 A bull, *finely modelled from the antique* | | 2 2 | 3 |
| 83 Jupiter and Semele; | - - - - | 3 | 2 |
| 84 Hunting<br>85 Bringing home the game, | - - - | 5 4 | 12 |
| 86 Muſic<br>87 The arts | - - - - - | 5 4 | 12 |
| 88 Fire<br>89 Air<br>90 Earth<br>91 Water | *emblematical repreſentations; large medallions* - - | 13 | 10 6 |
| 93 Lyre and two ſphinxes; *a tablet* | - | 10 | 22 |
| 94 Large head of Meduſa; *from an exquiſite marble in the poſſeſſion of Sir W. Hamilton* | | 5 | |
| 95 The ſame, *another model* | - - | 3 | |
| 96 Another profile of the ſame, with wings<br>97 Another profile | - - - - | 1 4 | 2 |
| 98 Jupiter<br>99 Juno<br>100 Apollo<br>101 A Muſe<br>102 Contemplative Muſe<br>103 Hercules ſtrangling the lion<br>104 Hercules binding Cerberus<br>105 Meleager | *oval* | 8 | 6 |
| 106 Juſtice<br>107 Minerva<br>108 Hope | - - - - - | 7 | 5 4 |
| 109 Melpomene<br>110 Comedy<br>111 Dancing nymph | - - - - | 8 | 6 |
| 112 Head of Bacchus<br>113 Head of Ariadne | - - - - | 8 | 6 |
| 114 Spring<br>115 Summer<br>116 Autumn<br>117 Winter | *heads* - - - - | 10 | 8 |
| 118 Birth of Bacchus, *from the antique* | - | 5 6 | 7 4 |
| 119 Iſis, *a head* | - - - - - | 3 | 2 4 |

120 Ariadne

| | | High. | | Wide. | |
|---|---|---|---|---|---|
| 120 | Ariadne } | | | | |
| 121 | Bacchus } *heads* - - - - | 2 | 6 | 1 | 6 |
| 122 | Pan } | | | | |
| 123 | Syrinx } *ditto* - - - | 3 | | 2 | 3 |
| 124 | Perſeus and Andromeda - - | 6 | | 5 | |
| 125 | Indian Bacchus, *a companion to* No. 76. | 6 | | 4 | 4 |
| 126 | } | | | | |
| 127 | } | | | | |
| 128 | } Bacchanalian figures, *from an antique vaſe* | 6 | | 4 | |
| 129 | } | | | | |
| 130 | } | | | | |
| 131 | Lion and two boys; *or* The force of love | 5 | 4 | 7 | 2 |
| 132 | Lion and three boys; *ditto* - - | 3 | 6 | 5 | |
| 133 | } Maſks, - - - | 2 | 4 | | |
| 134 | } | | | | |
| 135 | Cupid and Hymen } | | | | |
| 136 | Cupid inflaming the mind } - - | 3 | 2 | 5 | |
| 137 | A philoſopher reading on the immortality of the ſoul - - - | 3 | 2 | 2 | 2 |
| 138 | Dead Jeſus, with the Virgin and boys | 2 | 4 | 4 | 2 |
| 139 | Pan repoſing, with young ſatyrs - | 6 | | 8 | |
| 140 | Fauns ſacrificing; *a tablet* - - | 8 | 4 | 15 | |
| 141 | Eſculapius } | | | | |
| 142 | Hygeia } - - - - | 4 | | 3 | 2 |
| 143 | A veſtal } | | | | |
| 144 | Artemiſia } - - - | 4 | | 5 | |
| 145 | Cupid on a lion; *or* The power of love | 4 | 1 | 3 | 2 |
| 146 | Indian Bacchus | 4 | | 5 | |
| 147 | Roman matron } | | | | |
| 148 | Sophoniſba } | | | | |
| 149 | Hercules } | | | | |
| 150 | A piping Faun } - | 4 | | 3 | 2 |
| 151 | Abundantia } | | | | |
| 152 | Medea rejuvenating Jaſon's father } | | | | |
| 153 | Bacchanalian triumph, *tablet* - | 7 | 4 | 9 | 6 |
| 154 | An antique male figure holding a ſeal upon his lips, with a greyhound; *a fine ſtudy* - - - - } | 9 | | | |
| 155 | Hebe and the eagle - - | 7 | | 4 | 4 |
| 160 | Juno } | | | | |
| 161 | Euterpe } - - - | 4 | 2 | 4 | 4 |
| 163 | Fame, &c. } | | | | |
| 164 | A conquered province - - | 11 | | | 7 |

| | | High. | Wide. |
|---|---|---|---|
| | The same, *smaller sizes down to* - | 2 6 | 2 1 |
| 165 | Head of Flora - - - | 9 | 8 |
| 166 | Sleeping Venus, *cloathed* - - | 4 | 11 |
| 167 | A priestess - - - | 6 6 | |
| 168 | Venus and Cupid - - | 5 | 4 |
| 169 | Diomede carrying off the palladium - | 3 4 | 2 7 |
| 170 | Triumph of Ariadne, *with choral figures* | 10 4 | 14 2 |
| 171 | A sacrifice to Peace - - - | 3 6 | 2 6 |
| 172 | Group of four female figures - - | 9 | 10 |
| 173 | A sacrifice - - - | 10 | 14 |
| 174 | A bacchanalian piece - - - | 8 | 10 4 |
| 175 176 177 178 | Bas reliefs *by John of Bologna* - - | 3 | 4 2 |
| 179 180 | *by the same* - - - - - | 2 1 | 5 |
| 181 | Winged Cupid upon a swan } *from two* | 2 6 | 2 4 |
| 182 | Ditto flying away with a swan } *gems* | | |
| 183 | Judgement of Paris - - | 5 4 | 6 |
| 188 | Goat and boys - - - | 3 6 | |
| 189 | Triumph of Silenus, *from a gem* - | 4 4 | 5 7 4 |
| 190 | Triumph of bacchanalian boys - | 1 4 | 2 |
| 191 192 | Processions of little boys, &c. - | 2 2 | 6 5 |
| 193 194 | Four boys at play } Three *ditto* } - - - | 3 6 | 5 |
| 195 | Panther and bacchanalian boys - | 7 4 | 10 |
| 196 | Sacrifice to Hymen, *to match No.* 30, *different sizes* - - - | | |
| 197 198 | Andromache } An offering to Flora } - - - | 8 4 | |
| 199 | The same - - - | 7 4 | 17 |
| | The same - - - | 8 2 | 19 |
| 200 | Sacrifice to Bacchus - - | 8 2 | 19 |
| | The same - - - - | 9 4 | 22 |
| 201 | Triumph of Bacchus - - | 6 4 | 14 |
| | The same - - - | 7 2 | 10 |
| 202 | Apotheosis of Homer - - | 7 4 | 14 |
| | The same, *smaller sizes* - - | | |
| 203 | The nine Muses - - - | 8 | 25 |
| | The same, *with festoons or garlands* - | 10 | 25 |

| | | High. | Wide. |
|---|---|---|---|
| 204 | The Muſes with Apollo; *in two pieces, for friezes to chimneypieces with No.* 202 *for the tablet* | 6 | 18 |
| 205 | Dancing Hours | 6 | 18 |
| | The ſame | 5 2 | 14 6 |
| | The ſame, *with feſtoons or garlands* | 8 | 18 |
| 206 | Birth of Bacchus, *from Mich. Angelo's ſeal* | 11 | 23 |
| | The ſame | 12 | 27 |
| 207 | Triumph of Love | 6 2 | 11 |
| 208 | Sacrifice to Love | 9 4 | 21 |
| | The ſame | 10 4 | 25 |
| 209 | Triumph of Venus | 8 | 17 |
| | The ſame | 9 | 20 |
| 212 | Triumph of Bacchus and Ariadne | 9 4 | 23 |
| | The ſame | 10 6 | 26 |
| 213 | Boys and goat, *bacchanalians* | 7 | 11 4 |
| | The ſame | 9 | 12 6 |
| 214 | | | |
| 215 | | | |
| 216 | | | |
| 217 | | | |
| 218 | The nine Muſes and Apollo, *in ſeparate pieces* | 5 4 | 8 |
| 219 | | | |
| 220 | The ſame, | 2 4 | 3 4 |
| 221 | | | |
| 222 | | | |
| 223 | | | |
| 224 | Young Hercules | 4 | 6 2 |
| 225 | Ganymede and eagle | 5 | 6 2 |
| 226 | Meleager and Atalanta, killing the Calydonian boar | 8 | 11 2 |
| | The ſame | 6 2 | 15 |
| 227 | Tragedy, Comedy, and Apollo | 6 | 9 4 |
| 328 | A horſe | 4 4 | 5 3 |
| 229 | Bacchus with an urn and grapes | 3 3 | 2 4 |
| 230 | Boys at play<br>The ſame | 2 6 | 1 6 |
| 231 | | | |
| 232 | The four ſeaſons, *in ſeparate pieces* | 3 3 | 4 |
| 233 | The ſame | 1 4 | 2 |
| 234 | | | |

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| | | High. | Wide. |
|---|---|---|---|
| 235 | The frightened horſe, *from Mr. Stubbs's celebrated picture, and modelled by himſelf* - - - - | 11 2 | 17 4 |
| 236 | The fall of Phaeton, *modelled by the ſame* - - - | 12 | 21 4 |
| 237 | A Roman proceſſion - - - | 9 4 | 21 |
| 238 | An offering to Peace; *from a deſign of lady Templetoun's* - - | 6 4 | 11 4 |
| 239 | The ſame; *ſmaller ſize* - - | | |
| 240 | Friendſhip conſoling Affliction; *from the ſame* - - - - - - | 7 | 8 6 |
| | The ſame, *different ſizes, to* - - | 3 | 4 |
| 241 | Group of three boys } *from deſigns of lady* | | |
| 242 | Ditto of two boys } *Diana Beauclerk's* | 5 4 | 4 4 |
| | The ſame, *different ſizes, to* - - | 3 4 | 2 6 |
| 243 | Four boys ſingle, *from the ſame* - | 4 4 | 3 6 |
| | The ſame, *different ſizes, to* - - | 3 | 2 2 |
| 244 | Bacchanalian tablet of the ſix preceding articles, under arbours, with panthers' ſkins in feſtoons, &c. - - | 26 | 5 4 |
| 245 | Venus in her car drawn by ſwans, with attendant Cupids, &c. *from Le Brun* | 4 2 | 9 |
| 246 | Cupid watering the ſwans, &c. *from the ſame* - - - - - | 4 2 | 9 |
| 247 | Domeſtic employment; *from a deſign of Miſs Crew's* - - - - | 3 4 | 4 2 |
| | *different ſizes, to* - - - - | 1 4 | 2 |
| 248 | Domeſtic employment, *from lady Templetoun* - - - - - | 4 4 | 5 6 |
| | *different ſizes, to* - - | 2 4 | 3 |
| 249 | Family ſchool, *and* companion; *from the ſame* - - - | 4 4 | 5 6 |
| | The ſame, *different ſizes, to* - - | 2 | 3 2 |
| 250 | Study, *and its* companion; *from the ſame* | 3 | 3 6 |
| | *different ſizes, to* - - - | 1 6 | 2 2 |
| 251 | Maria, *from the ſame* - - } Bourbonnois ſhepherd; *its companion* } | 3 | 3 6 |
| | The ſame, *different ſizes, to* - - | 1 6 | 2 2 |
| 252 | Genii, *from lady Templetoun; meaſured diagonally* - - - | 3 | 7 |
| | The ſame, *different ſizes, to* - | 1 6 | 3 6 |
| 253 | Companion to the foregoing - | 1 6 | 3 6 |

| | | High. | | Wide. | |
|---|---|---|---|---|---|
| 254 | Infant Academy, *from a picture by Sir Joshua Reynolds* - } Music *its companion* - - } *different sizes from* | 5 | | 6 | 2 |
| | *to* | 2 | 4 | 3 | 2 |
| 255 | Blindman's buff; *a group of boys* - - | 5 | 4 | 13 | |
| | The same, *smaller sizes, to* - - | 3 | | 9 | |
| 256 | Commercial treaty with France - - | 11 | | 9 | |
| 257 | The same subject differently expressed - | | | | |
| 258 | Coriolanus, with his wife and mother } persuading him to return to Rome } - | 6 | | 9 | 6 |
| 259 | Sacrifice to Hymen - - } Sacrifice to Concordia, *its companion* } - | 10 | | | |
| 260 | Offering to Love - - } Conjugal fidelity, *its companion* } - - - | 4 | 4 | 5 | 6 |
| | The same - - - - | 4 | 4 | | |
| 261 | The river Thames } *different sizes from* Isis *its companion* } *to* - - | 2 | 6 | 3 | 4 |
| | | 2 | | 3 | |
| 262 | Jupiter, eagle, and Ganymede - - | 3 | 4 | 2 | 6 |
| 263 | Triumph of Cybele - - - | 3 | 2 | 6 | 4 |
| 264 | Hymen - - - - - | 5 | | 3 | 6 |
| 265 | Apotheosis of Homer } | | | | |
| 266 | Apotheosis of Virgil } - - - | 7 | 4 | 15 | 4 |
| 267 | Cupid sharpening his arrows } | | | | |
| 268 | Cupid stringing his bow } - - | 5 | | | |
| 269 | The Graces erecting the statue of Cupid | 10 | 6 | 9 | |
| 270 | The young semstress, *and* companion; *from a design of Miss Crew's* } - | 4 | | 2 | 4 |
| | The same, *different sizes, to* - - | 2 | 2 | 1 | 2 |
| 271 | Sportive Love, from *lady Templetoun* - | 4 | | 3 | 2 |
| | The same, *different sizes, to* - | 2 | 6 | 2 | 2 |
| 272 | Charlotte at the tomb of Werter, *from the same* - - - - } | 5 | | 4 | |
| | *different sizes, to* - - - | 2 | 6 | 2 | 2 |
| 273 | Contemplation, and its companion; } *from the same* - - - } - | 4 | | 3 | 2 |
| 274 | Diana visiting Endymion; *from the celebrated bas-relief in the Capitol at Rome* | 8 | 4 | 27 | 4 |
| | The same, *smaller sizes, to* - - | | | | |
| 275 | Hercules in the garden of the Hesperides; *from a beautiful Etruscan vase in the collection of Sir William Hamilton, now in the British Museum* - } | 5 | 4 | 17 | |

## CLASS III.

*King and illuſtrious perſons of Aſia, Egypt, and Greece.*

THE peculiar fitneſs of theſe fine porcelains for rendering exact and durable copies of medallions, heads, &c. at a moderate price, has induced the proprietor to aim at regular BIOGRAPHICAL SUITES of diſtinguiſhed characters, in different ages and nations, for the illuſtration of that pleaſing and inſtructive branch of hiſtory; and with this view he has been at conſiderable expence in collecting, repairing, modelling, and arranging portraits of illuſtrious men, both of ancient and modern times.

The preſent claſs contains thoſe of Greece, Egypt, and the neighbouring ſtates, in chronological order. The four following claſſes exhibit a complete ſeries of the Roman hiſtory, from the foundation of Rome, to the removal of the ſeat of empire to Conſtantinople. The thread of hiſtory is continued in the two next claſſes, by a ſet of the popes, and of all the kings and queens of England and France; and the more recent periods of hiſtory are illuſtrated, in the ſucceeding one, by a conſiderable number of princes, ſtateſmen, philoſophers, poets, artiſts, and other eminent men, down to the preſent time.

Theſe portraits are made both in the baſaltes, and in the jaſper with coloured grounds; they are ſold either with or without their cabinets. Their general ſize is *two inches* by *one and three quarters*, unleſs where otherwiſe expreſſed.

*Kings*

## *Kings and Queens of Asia Minor, Greece, &c.*

| Before CHRIST. | years | Before CHRIST. | years |
|---|---|---|---|
| Ariadne *flourished* | 960 | Lysinachus, king of Macedonia - *fl.* | 286 |
| Helena - - | 1060 | Arsinoe his widow | 282 |
| Polyxena, daughter of Priam - - | 1060 | Nicomedes, king of Bithynia - - | 281 |
| Iphigenia - - | 1060 | Ariobarzanes Ph. king of Pontus - - | 265 |
| Cassandra - - | 1060 | Antiochus Theos, king of Syria - - | 262 |
| Dido - - - - | 890 | Antiochus Hierax | 242 |
| Amyntas, king of Macedonia - - | 556 | Antiochus Magnus | 224 |
| Ariobarzanes Eusebius, king of Pontus | 363 | Ariarethes V, king of Cappadocia - | 193 |
| Mausolus, k. of Caria | 360 | Brusias, k. of Bithynia | 154 |
| Artemisia, qu. of Caria | 360 | Ptolemy Euergetes, or Physcon, k. of Egypt | 146 |
| Alexander the great | 336 | Antiochus Cyricenes, king of Syria - | 114 |
| Alexander and Olympia. - - | 336 | Antiochus Grippus and Cleopatra - - | 90 |
| Alexander Epirota, *died* | 326 | Philippus Epiphanes, king of Syria - | 90 |
| Ptolemy Lagus first king of Egypt, *flour.* | 323 | Ariarethes X, king of Cappadocia - | 40 |
| Seleucus Nicanor, k. of Syria - - | 312 | | |
| Antigonus, king of Asia, *died* | 301 | | |
| Demetrius Poliorcetes king of Macedonia *fl.* | 294 | | |

## *Statesmen, Philosophers and Orators.*

| Before CHRIST. | | Before CHRIST. | |
|---|---|---|---|
| Minos - *flourished* | 1000 | Thales - *died* | 548 |
| Theseus - - | 960 | Heraclitus - *flou.* | 506 |
| Lycurgus - - | 870 | Pythagoras - *died* | 497 |
| Bias - - - | 608 | Aristides - *flou.* | 484 |
| Pittacus - *died* | 570 | Socrates; *born* 470; *died* | 400 |
| Chilo - - *fl.* | 556 | Zaleucus - *flour.* | 456 |
| Solon - - *died* | 549 | Herodotus - *flour.* | 450 |

Before CHRIST.

| | years |
|---|---|
| Thucydides | 450 |
| Xenophon | 400 |
| Lyſander | 405 |
| Antiſthenes | 396 |
| Thraſibulus | 394 |
| Ariſtippus | 392 |
| Ariſtomachus | |
| Demoſthenes, *b.* 381; *d.* | 322 |
| Epaminondas - *flour.* | 371 |
| Mago and Dionyſius of Utica | 368 |
| Hippocrates | 361 |
| Archytas | 360 |
| Plato | 348 |
| Leodamus | |
| Iſocrates | 348 |
| Æſchines | 338 |

Before CHRIST.

| | years |
|---|---|
| Calliſthenes - *died* | 328 |
| Diogenes | 324 |
| Ariſtotle, *born* 384; *died* | 322 |
| *two models.* | |
| Xenocrates - *died* | 314 |
| Epicurus - *flour.* | 300 |
| Euclid | 300 |
| Theophraſtus *died* | 288 |
| Crates | 287 |
| Aratus - *flour.* | 277 |
| Zeno, the ſtoic *died* | 264 |
| Archimedes | 212 |
| Chryſippus | 207 |
| Apuleius, rhetor. *flour.* | 147 |
| Carniades - *died* | 128 |
| Aſclepiades | 90 |
| Poſſidonius | 51 |

After CHRIST.

Apollonius Tyanæus *died* 79

*Poets.*

Before CHRIST.

| | |
|---|---|
| Pytheus, of Colophon | |
| Heſiod - *flour.* | 870 |
| Homer | 850 |
| Alceus | 607 |
| Sappho | 600 |
| Anacreon | 500 |
| Simonides | 480 |
| Pindar - *died* | 435 |
| Euripides | 407 |

Before CHRIST.

| | |
|---|---|
| Sophocles - *died* | 406 |
| Ariſtophanes | 389 |
| Menander | 293 |
| Poſidippus - *flour.* | 280 |
| Theocritus | 268 |
| Apollonius of Rhodes, *died* | 230 |
| Moſchus - *flour.* | 177 |

*Grecian Heads of larger models.*

*4 inches by 3*

Minos
Cyrus
Lyſimachus
Alexander
Lycurgus
Plato
Demoſthenes

*3½ inches by 2*

Homer
Pittacus
Alexander

*3 inches by 2½*

Herodotus
Thucydides
Xenophon

CLASS

# CLASS IV.

*The ancient Roman Hiſtory, from the foundation of the city to the end of the Conſular government, including the age of Auguſtus; in a regular ſeries of* 60 *medals; from Daſſier; at one guinea the ſet, or ſingly at* 6*d. each.*

| | Year of ROME. | Before CHRIST. |
|---|---|---|
| 1 The head of Romulus<br>*Reverſe,* Foundation of Rome | 1 | 753 |
| 2 Rape of the Sabines | 1 | 750 |
| 3 The head of Numa | 39 | 715 |
| 4 The combat of the Horatii and Curiatii<br>*Reverſe,* Alba ſubdued | 85 | 660 |
| 5 Oath of Brutus<br>*Reverſe,* Rome free under the conſuls | 244 | 510 |
| 6 The head of Brutus<br>*Reverſe,* Brutus as judge, commanding his ſon to be put to death | 245 | 509 |
| 7 The valour of Horatius Cocles<br>*Reverſe,* Conſtancy of Scævola | 246 | 508 |
| 8 The return of the people to Rome from the ſacred mount<br>*Reverſe,* The creation of Tribunes | 260 | 488 |
| 9 Coriolanus<br>*Reverſe,* Filial ſubmiſſion | 266 | 488 |
| 10 The zeal of the Fabians<br>*Reverſe,* A dictator from the plough | 275 | 479 |
| 11 The twelve tables<br>*Reverſe,* The death of Virginia | 303<br>305 | 451<br>449 |
| 12 Creation of Cenſors<br>*Reverſe,* Cenſors ſurrounded by the people | 310 | 444 |

| | Year of Rome. | Before Christ. |
|---|---|---|
| 13 Generosity of the Roman ladies - - | 360 | 394 |
| *Reverse*, The treasury paying the debts of individuals - - - | 403 | 351 |
| 14 M. Furius Camillus - - | 365 | 389 |
| *Reverse*, Rome delivered from the Gauls - - - | | |
| 15 Manlius causing his son to be put to death - - - - | 415 | 339 |
| *Reverse*, Papirius pardoning Fabius | 430 | 324 |
| 16 Decius devotes himself for his country | 415 | 339 |
| *Reverse*, The son follows the example of the father - - - | 457 | 297 |
| 17 The establishment of the public roads | 442 | 312 |
| *Reverse*, For the public utility - | | |
| 18 Head of Pyrrhus - - - | 472 | 282 |
| *Reverse*, War of Pyrrhus - - | | |
| 19 Military art - - - | 472 | 282 |
| *Reverse*, Majesty of the senate - - | | |
| 20 Disinterestedness of Fabricius - - | 472 | 282 |
| *Reverse*, Integrity of Fabricius - - | 477 | 280 |
| 21 First Punic war (*began* 488) - - | 492 | 262 |
| *Reverse*, For the empire of the sea - | | |
| 22 Alliance of the Romans with Hiero - | 489 | 265 |
| *Reverse*, Aid of a faithful ally - - | | |
| 23 Head of Regulus - - - | 520 | 252 |
| *Reverse*, Virtue of Regulus - - | | |
| 24 Taking of Saguntum - - - | 534 | 220 |
| *Reverse*, Second Punic war - - | 535 | 219 |
| 25 Head of Hannibal - - - | 534 | 220 |
| *Reverse*, Hannibal passing the Alps - | | |

| | Year of Rome. | Before Christ. |
|---|---|---|
| 26 Trebia, Trafimene, Cannæ, victories of Hannibal - - - | 536 | 218 |
| *Reverſe*, Hannibal overcome by pleaſures - - - | | |
| 27 Dignity of ſoul of Paulus Emilius - | 536 | 218 |
| *Reverſe*, Wiſdom of the Senate - - | | |
| 28 Revenge ſacrificed to the Public good | 535 | 219 |
| *Reverſe*, Diligence of Claudius Nero | 545 | 209 |
| 29 Hannibal at the gates of Rome - - | 541 | 213 |
| *Reverſe*, Spain ſuccoured - - | | |
| 30 Head of Claudius Marcellus - - | 542 | 212 |
| 31 Head of Publius Cornelius Scipio Africanus - - - - | 542 | 212 |
| *Reverſe*, Continence of Scipio - | | |
| 32 Scipio paſſes into Africa - - | 442 | 212 |
| *Reverſe*, Interview of Scipio and Hannibal - - - | 550 | 204 |
| 33 Scipio, conqueror of Hannibal - - | | |
| *Reverſe*, Rome gives peace to Carthage - - - | | |
| 34 Head of Quintius Flaminius - - | 556 | 198 |
| *Reverſe*, Quintius giving the cup of liberty to many perſons crowned with flowers, and with this motto, *Liberty reſtored to Greece* - - | | |
| 35 Aſia conquered - - - | 563 | |
| *Reverſe*, Rome ſuperior to kings - | 584 | 170 |
| 36 The noble defence of Scipio Africanus | 565 | 189 |
| *Reverſe*, Scipio's retirement - - | | |

| | | Year of Rome. | Before Christ. |
|---|---|---|---|
| 37 | The ſon of Paulus Emilius at Athens | 584 | 170 |
| | *Reverſe*, Paulus Emilius triumphing over Perſeus - - - | 585 | 169 |
| 38 | Scipio and Lelius, the two friends - | 584 | 170 |
| | *Reverſe*, Third Punic war, began 603 | 606 | 148 |
| 39 | Sedition of the Gracchi - - | 619 | 135 |
| | *Reverſe*, Jugurtha puniſhed - - | 647 | 107 |
| 40 | Head of Marius - - - | 651 | 103 |
| | *Reverſe*, Defeat of the Cimbri | | |
| 41 | Marius at Carthage - - - | 664 | 90 |
| | *Reverſe*, Horrors of civil war - - | | |
| 42 | Head of Sylla - - - | 673 | 81 |
| | *Reverſe*, Abdication of Sylla - - | | |
| 43 | Head of Pompey - - - | 686 | 68 |
| | *Reverſe*, Security of Navigation - | | |
| 44 | Head of Cicero - - - | 688 | 66 |
| | *Reverſe*, Triumph of eloquence - | | |
| 45 | Pompey, Cæſar, and Craſſus, united by ambition - - - | 691 | 63 |
| | *Reverſe*, Conqueſt of the Gauls - | 694 | 60 |
| 46 | The death of Mithridates - - | 689 | 65 |
| | *Reverſe*, Avarice puniſhed - - | 700 | 54 |
| 47 | Baniſhment of Cicero - - | 695 | 59 |
| | *Reverſe*, Cecero's return from baniſhment - - - | 696 | 58 |
| 48 | Cæſar paſſing the Rubicon - - | 705 | 49 |
| | *Reverſe*, Flight of the ſenate - - | | |
| 49 | Cæſar and his fortune - - | 706 | 48 |
| | *Reverſe*, Intrepidity of Cæſar - - | | |
| 50 | Battle of Pharſalia - - - | 706 | 48 |
| | *Reverſe*, Humanity of Cæſar - - | | |
| 51 | Head of Julius Cæſar - - - | 708 | |
| | *Reverſe*, Perpetual dictator - - | 706 | 48 |

| | | Year of Rome. | Before Christ. |
|---|---|---|---|
| 52 | Head of Cato of Utica<br>*Reverse*, Death of Cato | 707 | |
| 53 | Head of Marcus Junius Brutus<br>*Reverse*, The last efforts of liberty | 710 | 44 |
| 54 | Octavius, Anthony, and Lepidus<br>*Reverse*, Division of the empire, | 711 | 43 |
| 55 | Antony and Cleopatra<br>*Reverse*, Battle of Actium. | 723 | 31 |
| 56 | Augustus<br>*Reverse*, Reign of Augustus. | 723 | 31 |
| 57 | Head of Agrippa<br>*Reverse*, Head of Mecenas | 725 | 29 |
| 58 | Head of Virgil *died*<br>*Reverse*, Head of Horace *died* | 735<br>746 | 19<br>8 |
| 59 | Catullus, Tibullus, and Propertius, represented by three Genii<br>*Reverse*, Head of Ovid and Terence | 784<br>784 | 21<br>20 |
| 60 | The head of Livy<br>*Reverse*, The head of Sallust. | 729 | 25 |

## CLASS V.

### Heads of Illustrious Romans.

2 *inches by* 1 $\frac{3}{4}$.

Before Christ.

| | | years | | | years |
|---|---|---|---|---|---|
| Romulus | *flour.* | 748 | T. Quintus Flaminius | *died* | 182 |
| Numa | | 708 | Terence | | 159 |
| Tullus Hostilus | | 665 | Marius | | 86 |
| Ancus Martius | | 635 | Sylla | | 78 |
| Junius Brutus | | 505 | Pompey the great, 2 *models*, *A. B.* | | 48 |
| M. V. Corvus | | 337 | Cicero | | 42 |
| Hannibal | | 208 | | | |
| Scipio Africanus | *died* | 184 | | | |

Cassius

Before CHRIST.

| | | years | | | years |
|---|---|---|---|---|---|
| Caſſius - | *died* | 42 | Cleopatra | *died* | 30 |
| M. Brutus - | | 42 | Varro - - | | 28 |
| Salluſt - | | 35 | Virgil - - | | 19 |
| M. Antonius - | | 30 | Horace - - | | 8 |

After CHRIST.

| | | | | | |
|---|---|---|---|---|---|
| Livy - | *died* | 17 | Julia, daughter of | | |
| Ovid - - | | 17 | Titus, *A. B.* | *flour.* | 79 |
| Agrippina - | | 26 | Sabina - - | | 117 |
| Agrippa - - | | 40 | Antinous | *died* | 131 |
| Perſeus - - | | 50 | Fauſtina - - | | 131 |
| Seneca - | | 65 | L. J. Ruſticus | *flour.* | 161 |

3 *inches by* $2\frac{1}{2}$.

Marius.
Cicero.
Auguſtus.

4 *inches by* 3.

Junius Brutus.
Scipio Africanus.
Marius.
Sylla.
Cicero.
Pompey.
Julius Cæſar.
Seneca.

## CLASS VI.

THE TWELVE CÆSARS, *four sizes, A, B, C, D.*
*Their* EMPRESSES, *one size, 2 inches by* $1\frac{3}{4}$.

| | | | | years |
|---|---|---|---|---|
| | | Before CHRIST. | | |
| 1 | Julius Cæsar | and Pompea | *flour.* | 48 |
| 2 | Augustus | — Livia | | 30 |
| | | After CHRIST. | | |
| 3 | Tiberius | and Agrippina | | 14 |
| 4 | Caligula | — Antonia | | 37 |
| 5 | Claudius | — Messalina | | 41 |
| 6 | Nero | — Octavia | | 54 |
| 7 | Galba | — Lepida | | 68 |
| 8 | Otho | — Poppeia | | 69 |
| 9 | Vitellius | — Petronia | | 69 |
| 10 | Vespasian | — Domitilla | | 69 |
| 11 | Titus | — Julia, his daughter | | 79 |
| 12 | Domitian | — Domitia | | 81 |

## CLASS VII.

*Sequel of Emperors from Nerva to Constantine the great, inclusive.*

| | | After CHRIST. years | | After CHRIST. years |
|---|---|---|---|---|
| 13 | NERVA *flour.* | 96 | 18 M. Aur. Antoninus | 161 |
| 14 | Trajan | 98 | 19 Commodus | 180 |
| 15 | Hadrian | 117 | 20 Pertinax | 193 |
| 16 | Antoninus Pius | 138 | 21 Didius Julianus | 193 |
| 17 | L. Verus | 161 | 22 Pescennius Niger | 193 |

After

| | After CHRIST. | years |
|---|---|---|
| 23 | Septimus Severus | 193 |
| 24 | Clodius Albinus | 193 |
| 25 | Caracalla, *three models* | 211 |
| 26 | Geta, *two ditto* | 211 |
| 27 | Macrinus | 217 |
| 28 | Diadumenianus | 217 |
| 29 | Heliogabalus | 218 |
| 30 | Alexander Severus | 222 |
| 31 | Maximinus I. | 235 |
| 32 | J. V. Maximinus II. | 235 |
| 33 | Gordianus I. | 236 |
| 34 | Gordianus II. | 236 |
| 35 | Pupienus | 237 |
| 36 | Balbinus | 237 |
| 37 | Gordianus III. | 238 |
| 38 | Valens Hoſtilianus | 240 |
| 39 | Jul. Philippus | 244 |
| 40 | J. Philippus Fel. | 244 |
| 41 | Trajanus Decius | 249 |
| 42 | Q. Heren. Decius | 249 |
| 43 | Gallus | 251 |

| | After CHRIST. | years |
|---|---|---|
| 44 | Voluſianus | 251 |
| 45 | Emilianus | 254 |
| 46 | L. Valerianus | 254 |
| 47 | Gallienus | 254 |
| 48 | S. Valerianus | 254 |
| 49 | Poſthumus | 254 |
| 50 | Claudius Gothicus | 268 |
| 51 | Quintilius | 268 |
| 52 | Aurelianus | 270 |
| 53 | Tacitus | 275 |
| 54 | Florianus | 276 |
| 55 | Probus | 276 |
| 56 | Carus | 282 |
| 57 | Numerianus | 282 |
| 58 | Carinus | 282 |
| 59 | Diocletianus | 284 |
| 60 | Maximianus | 286 |
| 61 | Conſtantius | 304 |
| 62 | Valerius Maximianus | 304 |
| 63 | Maximinus | 304 |
| 64 | Conſtantinus | 306 |

## CLASS VIII.

*The Heads of the* POPES.

THESE fine heads are ſold at ſix-pence a piece ſingly, or at three-pence a piece to thoſe who take the ſet.

CLASS

## HEADS *of the* POPES.

| | | ANN. DOM. |
|---|---|---|
| | Jesus Christ, *A, B, C.* } St. Peter, *A, B.* } | |
| 1 | Linus | 67 |
| 2 | St. Cletus | 78 |
| 3 | St. Clement | 91 |
| 4 | Evaristus | 100 |
| 5 | Alexander I. | 108 |
| 6 | Sixtus I. | 126 |
| 7 | Telesporus | 126 |
| 8 | Hyginus | 137 |
| 9 | Pius I. | 141 |
| 10 | Anicetus | 157 |
| 11 | Soter | 168 |
| 12 | Eleutherus | 177 |
| 13 | Victor | 192 |
| 14 | Zephirinus | 201 |
| 15 | Callixtus | 219 |
| 16 | Urban I. | 224 |
| 17 | Pontianus | 231 |
| 18 | Anterus | 235 |
| 19 | Fabianus | 236 |
| 20 | Cornelius | 251 |
| 21 | Lucius | 253 |
| 22 | Stephen | 255 |
| 23 | Sixtus II. | 257 |
| 24 | Dionysius | 259 |
| 25 | Felix | 271 |
| 26 | Eutychianus | 275 |
| 27 | Caius | 283 |
| 28 | Marcellinus | 296 |
| 29 | Marcellus | 304 |
| 30 | Eusebius | 309 |
| 31 | Melchiades | 311 |
| 32 | Silvester | 314 |
| 33 | Marcus | 336 |
| 34 | Julius | 336 |
| 35 | Liberius | 352 |
| *35 | Felix II. | 355 |
| 36 | Damascus | 367 |
| 37 | Siricus | 385 |
| 38 | Anastasius | 398 |
| 39 | Innocent I. | 402 |
| 40 | Zosimus | 417 |
| 41 | Boniface I. | 418 |
| 42 | Cælestinus | 423 |
| 43 | Sixtus III. | 432 |
| 44 | Leo | 440 |
| 45 | Hilary | 461 |
| 46 | Simplicius | 467 |
| 47 | Felix III. | 483 |
| 48 | Gelasius | 492 |
| 49 | Anastasius II. | 496 |
| 50 | Symmachus | 498 |
| 51 | Hermisdas | 514 |
| 52 | John I. | 523 |
| 53 | Felix IV. | 526 |
| 54 | Boniface II. | 530 |
| 55 | John II. | 532 |
| 56 | Agapetus | 535 |
| 57 | Sylverius | 536 |
| 58 | Vigilius | 540 |
| 59 | Pelagius I. | 555 |
| 60 | John III. | 559 |
| 61 | Benedict I. | 573 |
| 62 | Pelagius II. | 577 |
| 63 | Gregory | 590 |
| 64 | Sabinianus | 604 |
| 65 | Boniface III. | 606 |
| 66 | Boniface IV. | 607 |
| 67 | Deusdedit | 614 |
| 68 | Boniface V. | 617 |
| 69 | Honorius I. | 626 |
| 70 | Severinus | 639 |
| 71 | John IV. | 639 |
| 72 | Theodorus I. | 641 |

73 Martin

| | | ANN. DOM. |
|---|---|---|
| 73 | Martin I. | 649 |
| 74 | Eugenius | 655 |
| 75 | Vitalianus | 655 |
| 78 | Adeodatus | 669 |
| 77 | Domnus | 676 |
| 78 | Agathon | 678 |
| 79 | Leo II. | 683 |
| 80 | Benedict II. | 684 |
| 81 | John V. | 685 |
| 82 | Conan | 686 |
| 83 | Sergius I. | 687 |
| | ——— | |
| 84 | John VI. | 701 |
| 85 | John VII. | 705 |
| 86 | Sisinius | 708 |
| 87 | Constantin | 708 |
| 88 | Gregory II. | 714 |
| 89 | Gregory III. | 731 |
| 90 | Zachary | 741 |
| 91 | Stephen II | 752 |
| 92 | Stephen III. | 752 |
| 93 | Paul I. | 757 |
| 94 | Constantin | 767 |
| 95 | Stephen IV. | 768 |
| 96 | Adrian I. | 772 |
| 97 | Leo III. | 795 |
| | ——— | |
| 98 | Stephen V. | 816 |
| 99 | Pascal I. | 817 |
| 100 | Eugenius II. | 824 |
| 101 | Valentine I. | 827 |
| 102 | Gregory IV. | 827 |
| 103 | Sergius II. | 844 |
| 104 | Leo IV. | 847 |
| 105 | Pope Joan | 854 |
| 106 | Benedict III. | 855 |
| 107 | Nicholas I. | 858 |
| 108 | Adrian II. | 867 |
| 109 | John VIII. | 872 |
| 110 | Martin II. or Marinus I. | 882 |
| 111 | Adrian III. | 884 |
| 112 | Stephen VI. | 885 |
| 113 | Formosus | 891 |
| 114 | Boniface VI. | 897 |
| 115 | Stephen VII. | 897 |
| | ——— | |
| 116 | Theodorus II. | 901 |
| 117 | John IX. | 901 |
| 118 | Benedict IV. | 905 |
| 119 | Leo V. | 906 |
| 120 | Christopher | 906 |
| 121 | Sergius III. | 907 |
| 122 | Anastasius III. | 910 |
| 123 | Lando I. | 912 |
| 124 | John X. | 913 |
| 125 | Leo VI. | 928 |
| 126 | Stephen VIII. | 929 |
| 127 | John XI. | 931 |
| 128 | Leo VII. | 936 |
| 129 | Stephen IX. | 939 |
| 130 | Martin III. Marinus II. | 943 |
| 131 | Agapetus II. | 946 |
| 132 | John XII. | 955 |
| 133 | Leo VIII. | 963 |
| 134 | Benedict V. | 964 |
| 135 | John XIII. | 965 |
| 136 | Domnus. II. | 972 |
| 137 | Benedict VI. | 972 |
| 138 | Boniface VII. | 974 |
| 139 | Benedict VII. | 975 |
| 140 | John XIV. | 984 |
| 141 | John XV. | 985 |
| 142 | Gregory V. | 996 |
| 143 | Silvester II. | 999 |
| | ——— | |
| 144 | John XVI. (*should be* XVII. *there having been no* XVI.) | 1003 |
| 145 | John XVIII. | 1003 |
| 146 | Sergius IV. | 1009 |
| 147 | Benedict VIII | 1012 |
| 148 | John XIX. | 1013 |
| 149 | Benedict IX. | 1034 |
| 150 | Gregory VI. | 1044 |
| 151 | Clement II. | 1046 |
| 152 | Damascus II. | 1048 |

153 Leo

| | | ANN. DOM. |
|---|---|---|
| 153 | Leo IX. - | 1049 |
| 154 | Victor II. - | 1054 |
| 155 | Stephen X. - | 1057 |
| 156 | Benedict X. | 1058 |
| 157 | Nicholas II. | 1059 |
| 158 | Alexander II. | 1061 |
| 159 | Gregory VII. | 1073 |
| 160 | Hildebrand - | 1074 |
| 161 | Victor III. - | 1086 |
| 162 | Urban II. - | 1088 |
| 163 | Paſcal II. - | 1099 |
| | —— | |
| 164 | Gelaſus II. - | 1118 |
| 165 | Calixtus II. | 1119 |
| 166 | Honorius II. | 1124 |
| 167 | Innocent II. | 1130 |
| 168 | Celeſtine II. | 1143 |
| 169 | Lucius II. - | 1144 |
| 170 | Eugenius III. | 1145 |
| 171 | Anaſtaſius IV. | 1153 |
| 172 | Adrian IV. | 1154 |
| 173 | Alexander III. | 1159 |
| 174 | Lucius III. - | 1181 |
| 175 | Urban III. - | 1185 |
| 176 | Gregory VIII. | 1187 |
| 177 | Clement III. | 1188 |
| 178 | Celeſtine III. or Cœleſtin - | 1191 |
| 179 | Innocent III. | 1198 |
| | —— | |
| 180 | Honorius III. | 1216 |
| 181 | Gregory IX. | 1227 |
| 182 | Celeſtine IV. | 1241 |
| 183 | Innocent IV. | 1243 |
| 184 | Alexander IV. | 1254 |
| 185 | Urban IV. - | 1261 |
| 186 | Clement IV. | 1265 |
| 187 | Gregory X. | 1271 |
| 188 | Innocent V. | 1276 |
| 189 | Adrian V. - | 1276 |
| 190 | John XX. or XXI. | 1276 |
| 191 | Nicholas III. | 1277 |
| 192 | Martin IV. - | 1281 |
| 193 | Honorius IV. | 1285 |
| 194 | Nicholas IV. | 1288 |
| 195 | Celeſtine V. - | 1294 |
| 196 | Boniface VIII. | 1294 |
| | —— | |
| 197 | Benedict XI. - | 1303 |
| 198 | Clement V. - | 1305 |
| 199 | John XXII. | 1316 |
| 200 | Benedict XII. | 1334 |
| 201 | Clement VI. | 1342 |
| 202 | Innocent VI. | 1352 |
| 203 | Urban V. - | 1362 |
| 204 | Gregory XI. | 1370 |
| 205 | Urban VI. - | 1378 |
| 206 | Boniface IX. | 1389 |
| | —— | |
| 207 | Innocent VII. | 1404 |
| 208 | Gregory XII. | 1406 |
| 209 | Alexander V. | 1409 |
| 210 | John XXIII. | 1410 |
| 211 | Martin V. - | 1417 |
| 212 | Eugene IV. - | 1431 |
| 213 | Nicholas V. | 1447 |
| 214 | Calixtus III. | 1455 |
| 215 | Pius II. - | 1458 |
| 216 | Paul II. - | 1464 |
| 217 | Sixtus IV. | 1471 |
| 218 | Innocent VIII. | 1484 |
| 219 | Alexander VI. | 1492 |
| | —— | |
| 220 | Pius III. - | 1503 |
| 221 | Julius II. - | 1503 |
| 222 | Leo X. - | 1513 |
| 223 | Adrian VI. - | 1522 |
| 224 | Clement VII. | 1523 |
| 225 | Paul III. - | 1534 |
| 226 | Julius III. - | 1550 |
| 227 | Marcellus II. | 1555 |
| 228 | Paul IV. - | 1555 |
| 229 | Pius IV. - | 1560 |
| 230 | Pius V. - | 1566 |
| 231 | Gregory XIII | 1572 |
| 232 | Sixtus V. - | 1585 |
| 233 | Urban VII. - | 1590 |
| 234 | Gregory XIV. | 1590 |

| | | ANN. DOM. |
|---|---|---|
| 235 | Innocent IX. | 1591 |
| 236 | Clement VIII. | 1592 |
| | —— | |
| 237 | Leo XI. - | 1605 |
| 238 | Paul V. - | 1605 |
| 239 | Gregory XV. | 1621 |
| 240 | Urban VIII. | 1623 |
| 241 | Innocent X. | 1644 |
| 242 | Alexander VII. | 1655 |
| 243 | Clement IX. | 1667 |
| 244 | Clement X. | 1670 |
| 245 | Innocent XI. | 1676 |
| 246 | Alexander VIII. | 1689 |
| 247 | Innocent XII. | 1691 |
| 248 | Clement XI. | 1700 |
| | —— | |
| 249 | Innocent XIII. | 1721 |
| 250 | Benedict XIII. | 1724 |
| 251 | Clement XII. | 1730 |
| 252 | Benedict XIV. | 1740 |
| 253 | Clement XIII. *in a Seal, and a medal.* | |

## CLASS IX.

*The Kings of* ENGLAND *and* FRANCE.

THESE are sold in sets only, but either without or with the cabinets.

### *SECTION I.*

*Kings of England.*

| | ANN. DOM. | | ANN. DOM. |
|---|---|---|---|
| Wm. the Conqueror | 1066 | Henry VIII. - | 1509 |
| William Rufus | 1087 | Edward VI. - | 1547 |
| Henry I. - | 1100 | Queen Mary | 1553 |
| Stephen - | 1135 | Queen Elizabeth | 1558 |
| Henry II. - | 1154 | James I. - | 1603 |
| Richard I. - | 1189 | Charles I. - | 1625 |
| John - | 1199 | Oliver Cromwell, Protector - | 1649 |
| Henry III. - | 1216 | Charles II. *restored* | 1660 |
| Edward I. - | 1272 | James II. - | 1685 |
| Edward II. - | 1307 | William III. - | 1689 |
| Edward III. - | 1327 | Queen Mary II. | 1689 |
| Richard II. - | 1377 | Queen Anne - | 1702 |
| Henry IV. - | 1399 | George I. - | 1714 |
| Henry V. - | 1413 | George II. } *two* | |
| Henry VI. - | 1422 | Q. Caroline } *medals.* | 1727 |
| Edward IV. - | 1461 | George III. } *two* | |
| Edward V. - | 1484 | Q. Charlotte } *medals.* | 1760 |
| Richard III. - | 1483 | | |
| Henry VII. - | 1485 | | |

### *SECTION II.*

*Another Set of the Kings of England in high relief, including their present Majesties.*

## *SECTION III.*

*Kings of France, in small Cameo.*

| | Began to Reign. ANN. DOM. |
|---|---|
| 1 Pharamond | 420 |
| 2 Clodion | 428 |
| 3 Meroveé | 449 |
| 4 Childeric | 456 |
| 5 Clovis | 481 |
| 6 Childebert | 511 |
| 7 Clotaire | 560 |
| 8 Clotaire II. | 585 |
| 9 Chilperic | 562 |
| 10 Cherobert | 628 |
| 11 Dagobert | 628 |
| 12 Clovis II. | 638 |
| 13 Clotaire III. | 660 |
| 14 Childeric II. | 669 |
| 15 Theodoric | 679 |
| 16 Clovis III. | 690 |
| 17 Childeric II. | 695 |
| 18 Dagobert II. | 711 |
| 19 Chilperic II. | 716 |
| 20 Theodoric II. | 720 |
| 21 Childeric III. | 742 |
| 22 PEPIN | 751 |
| 23 Charlemagne | 768 |
| 24 Louis | 814 |
| 25 Charles the bald | 840 |
| 26 Louis II. | 877 |
| 27 Carloman Louis | 879 |
| 28 Charles II. | 884 |
| 29 Eudes | 888 |
| 30 Charles III. | 898 |
| 31 Raoule | 923 |
| 32 Louis IV. | 936 |
| 33 Lotaire | 954 |
| 34 Louis V. | 986 |
| 35 HUGUES CAPET | 987 |
| 36 Robert | 996 |
| 37 Henri | 1031 |
| 38 Philip | 1031 |
| 39 Louis VI. | 1108 |
| 40 Louis VII. | 1137 |
| 41 Philip II. | 1180 |
| 42 Louis VIII. | 1223 |
| 43 Louis IX. | 1226 |
| 44 Philip III. | 1270 |
| 45 Philip IV. | 1285 |
| 46 Louis X. | 1314 |
| 47 Philip V. | 1316 |
| 48 Charles IV. | 1321 |
| 49 Philip VI. | 1328 |
| 50 Jean | 1351 |
| 51 Charles V. | 1364 |
| 52 Charles VI. | 1380 |
| 53 Charles VII. | 1422 |
| 54 Louis XI. | 1461 |
| 55 Charles VIII. | 1483 |
| 56 Louis XII. | 1498 |
| 57 François | 1515 |
| 58 Henry II. | 1547 |
| 59 François II. | 1559 |
| 60 Charles IX. | 1560 |
| 61 Henri III. | 1574 |
| 62 Henri IV. | 1589 |
| 63 Louis XIII. | 1610 |

Henri IV.—Louis XIV.—Louis XV. —and Louis XVI. with his queen—*of various models and sizes.*

CLASS

## CLASS X.

*Heads of illuſtrious Moderns.*

THESE Heads are made either in the *black Baſaltes*, or *blue* and *white Jaſper*; they are of various ſizes, and different prices, from one ſhilling a piece to a guinea, with and without frames of the ſame compoſition; but moſt of them, in one colour and without frames, are ſold at one ſhilling each.

### PRINCES.

Amurat I.

Antonius, king of Navarre
Henry IV. of France, *A. B. C.*
Louis XIV. *A. B. C.*
Louis XV.
Louis XVI.
Queen of France
Louis Bourbon, prince of Condé

King of Spain

The Pope
Prince Lambertini

Chriſtiana, queen of Sweden
Charles XII. of Sweden
Preſent king of Sweden.

Peter the great of Ruſſia, 17 *inches by* 14.
Peter Alexis, ſon of Peter the great
Empreſs of Ruſſia
Prince of Ruſſia
Duke of Courland

Emperor of Germany, *two models*

John Sobieſki, king of Poland
Auguſtus II. king of ditto

Frederic, king of Pruſſia
Prince of Pruſſia

Prince of Lignes

Prince of Brunſwick

Prince of Orange
Princeſs of Orange
Wilhem, firſt prince of ditto
Louiſe de Coligny, princeſs of ditto
Wilhem-Frederic, hereditary prince of ditto
Princeſs Fred. Wilhelmina Louiſa of ditto

Queen Elizabeth
Henry IV.
Charles I.
Oliver Cromwell

Charles

Charles II.
William III.
George I.
George II.
Late prince of Wales
Princeſs dowager of Wales
George III. *A. B. C.*
Queen Charlotte, *A. B. C.*
Prince of Wales
Duke of York
Prince William Henry
Prince Erneſt Auguſtus
Prince Auguſtus Frederic
Prince Adolphus Frederic

## Statesmen and Commanders.

Duke de Sully
Colbert
Cardinal Fleury
Cardinal Mazarin
Cardinal Noailles
Duke de Bouillon
M. de Sartine.
Monteſquieu
Marſhal Turenne
Marſhal Saxe
Temminck, lord burgomaſter
Cornelius de Witt
John de Witt
Michel Ruyter
Barnevelt
Peter Hein
Rombout Hogerboots
Egbert Kortenaar
Baron Reden
Duke of Bedford, regent of France
Algernon Sydney.
Sir Robert Walpole
John duke of Marlborough
Lord Keppel
Lord Hood
Lord Amherſt
General Elliot
General Monkton
General Waſhington
Governor Franklin
Duke of Northumberland
Duke of Montague
Marquis of Stafford
Marquis of Rockingham
Earl of Shannon
Earl Cowper
Earl of Chatham
Earl of Cheſterfield
Earl of Sandwich
Lord Hillſborough
Lord Mansfield
Lord North
Lord Hawkeſbury
Biſhop of St. Aſaph
Sir John Phillips
Sir William Dolben
Rt. hon. William Pitt
Rt. hon. H. Dundas
Hon. Warren Haſtings
Mr. Montague
Endymion Porter
Andrew Fountaine

## Philosophers and Naturalists.

Francis Verulam, lord Bacon.
Galileo
Gaſſendi
Des Cartes
Sir Iſaac Newton, *A. B. C.*
Dr. Franklin
Bergman
Dr. Prieſtley

Dr. Prieſtley
Sir William Hamilton
De la Condamine
De Moivre
D'Alembert
Diderot
Burlemaqui
Fontenelle
Locke
Magliaebechi
Ray
Kæmpfer
Linnæus
Sir Hans Sloane
Sir Joſeph Banks
Dr. Solander
Dr. Foſter
Capt. Cook
Mr. Pennant
Mr. Edwards
Mr. Blake, late of Canton in China
Mr. More
Sir Aſhton Lever

## Physicians.

Boerhaave
Haller
Van Swieten
Dr. Freind
Dr. Mead
Dr. Woodward
Dr. Pemberton
Dr. Fothergil
Dr. James Fordyce
Dr. Buchan

## English Poets.

| | *Died* ANN. DOM. | | |
|---|---|---|---|
| Geoffry Chaucer | 1400 | Oldham | 1683 |
| John Gower | 1402 | Otway | 1685 |
| Sir Philip Sydney | 1586 | Waller | 1687 |
| Spencer | 1598 | Earl of Surrey | |
| Beaumont | 1615 | Dryden | 1701 |
| Shakeſpeare, *ſeveral models* | 1616 | Addiſon | 1719 |
| Fletcher | 1635 | Congreve | 1729 |
| Johnſon | 1638 | Prior | 1731 |
| Cowley | 1667 | Lanſdowne | 1735 |
| Milton | 1674 | Pope | 1744 |
| Butler | 1680 | Swift | 1745 |
| Rocheſter | 1680 | Garrick, *ſeveral models* | 1779 |
| | | Milton, *B. C.* | |

## French Poets.

Moliere
Boileau
Crebillon
Fontaine
Corneille
Racine
Voltaire

*Painters*

## Painters.

| | *Died* ANN. DOM. |
|---|---|
| Leonardo da Vinci | 1520 |
| Michael Angelo | 1564 |
| Titiano - | 1576 |
| Rafaelle da Urbino | 1522 |
| Giulio Romano - | 1546 |
| Corregio - | 1534 |
| Anibale Carracci | 1609 |
| Le Seueur - | 1655 |
| Francisco Albini | 1660 |
| Carlo Maratti - | 1713 |
| Sir Joshua Reynolds | |
| Mr. West | |
| Mr. Byres | |

## Architects.

Sir Christopher Wren
Inigo Jones
Sir William Chambers
Mr. Wyatt

## Antiquaries.

Marquis Maffei
Dr. Stukley
Mr. Stuart

## Divines and Moral Writers.

Melancthon
Erasmus
Grotius
Convers Middleton
Rousseau
Montagne
St. Evremont
Fenelon, archbishop of Cambray
Gonzalez
Dr. Johnson, *two models*
Jonas Hanway

## Ladies.

Marchioness Pompadour
March. du Chatelet
March. de Savigny
Countess Grignan
Countess de la Sage
Countess de Barré
Madame Dacier
Mad. Clairon
Mad. de Scuderi
Mad. d'Estrées
Mad. des Houlieres
Mad. de Montespan
Mad. du Boccage
Agnes Soreau
Ninon l'Enclos
Laura
Dutchess of Devonshire
Lady Banks
Lady Charlotte Finch
Mrs. Montague
Mrs. Barbauld
Mrs. Kennicott
Mrs. Siddons

# CLASS XI.

## Busts, small statues, boys, animals, &c.

THE black baſaltes, having the appearance of antique bronze, and ſo nearly agreeing in properties with the baſaltes of the Egyptians, is excellently adapted for buſts, ſphinxes, ſmall ſtatues, &c.; and it is certainly an object of importance, to extend and preſerve, in ſuch *durable* materials, as many as poſſible of the fine works both of antiquity and the preſent age: for after time has deſtroyed even marbles and bronzes, as well as pictures, theſe copies will remain, and will tranſmit the productions of genius and the portraits of illuſtrious men, to the moſt diſtant times.

Thoſe who duly conſider the influence of the *fine arts* on the *human mind*, will not think it a ſmall benefit to the world, to diffuſe their productions as wide, and preſerve them as long, as poſſible. The multiplying of copies of fine works, in beautiful and durable materials, muſt obviouſly have the ſame effect in reſpect to the arts, as the invention of printing has upon literature and the ſciences: by their means the principal productions of both kinds will be for ever preſerved, and will effectually prevent the return of ignorant and barbarous ages.

Nor have the artiſts themſelves any thing to fear from this multiplication of copies. Whatever awakens, and keeps alive, the attention of the public to the productions of the arts, and nothing can be more effectual for that purpoſe than the diffuſion of *copies of fine works*, muſt ultimately be advantageous to the artiſt who is capable of pro-

ducing *fine originals*; for this general attention, in whatever country it is ſufficiently excited, will always produce *amateurs*, who, not contented with copies, which every one may procure, will be ambitious of poſſeſſing fine originals, that copies from them may be multiplied and diffuſed, to the credit of the poſſeſſor, and the emolument as well as credit of the original artiſt.

On theſe conſiderations the proprietor has, at a very conſiderable expence, extended the ſubjects of this claſs, and endeavoured to give them all the perfection in his power; and he hopes the articles in the following liſt will be found not unworthy of the notice of thoſe, who have been pleaſed to honour this difficult and expenſive undertaking with their generous patronage.

A ſmall aſſortment of the figures is now made in the jaſper of two colours, the effect of which is new and pleaſing.

The proprietor is ambitious of preſerving in theſe materials the diſtinguiſhed characters of the preſent times, either by making their *buſts* in baſaltes, or their *portraits* in bas relief, in the jaſper with coloured grounds: and he begs leave to obſerve to thoſe who may honour him with models or moulds for this purpoſe, that if the models be made in clay, they either ſhould be burnt, to enable them to bear carriage, or plaſter moulds taken from them in their ſoft ſtate, which will anſwer equally well; but that neither clay models nor plaſters are to be oiled: they ſhould be a fifth part larger than the figure required. Theſe models, caſts, or moulds, may be ſafely ſent from any diſtance, and they ſhall be returned, if deſired.

SEC-

## *SECTION. I.*

### Busts.

*About* 25 *inches high.*

M. Aurelius Antoninus.
Lord Chatham.
Zeno.
Plato.
Epicurus.
Junius Brutus.
Marcus Brutus.
Pindar.
Homer.
Cornelius de Witt.
John de Witt.

*About* 22 *inches high.*

Antinous.
Auguſtus.
Antoninus Pius.
Inigo Jones.
Palladio.
Demoſthenes.
Minerva.

*About* 20 *inches high.*

Cato.
Fauſtina.
Rouſſeau.
Cicero.
Socrates.
Dr. Swift.
Horace.
Grotius.
Seneca.

*About* 18 *inches high.*

Lord Bacon.
Johnſon.
Raleigh.
Newton.
Venus De Medicis.
Boyle.

*About* 16½ *inches high.*

Young Germanicus.
Young Marcus Aurelius.
Agrippina.
Dr. Fothergil.



*About*

*About* 15 *inches high.*

Homer.
Democritus.
Hippocrates.
Galen.
Ariſtotle.
Cicero.
Veſtal.
Zingara.
Chaucer.
Beaumont.
Fletcher.
Shakeſpeare.
Milton.
Congreve.
Prior.
Swift.
Pope.
Plato.
Sappho.
Julia.
Seneca.
Virgil.
Addiſon.
Dryden.
Horace.
Johnſon.
Spencer.
Madona.
Madona.
Locke.
Newton.
Boerhaave.
Michel de Ruyter.

*From* 10 *to* 11½ *inches high.*

Cicero.
Locke.
Newton.
George I.
Voltaire.

7 *and* 8 *inches high:*

Socrates.
Ariſtotle.
M. Antony.
Cleopatra.
Newton.
Locke.
Prior.
Congreve.

*From* 4 *to* 4½ *inches high.*

Homer.
Bacchus.
Ariadne.
Voltaire.
Monteſquieu.
Rouſſeau.
Pindar.
Ariſtophanes.
Voltaire.

## *SECTION II.*

*Statues, Animals, &c.*

1 Neptune, 2 *feet.*
2 Triton, *ditto.*
3 Polyphemus, 19 *inches by* 16.
4 Morpheus, *a reclining figure*, 25 *inches long.*
5 A young female figure in the character of Ceres, ſitting.
6 Infant Hercules, with the ſerpent, 20 *inches high by* 23 *broad.*
7 Ganymede, *from the Florentine Muſeum*, 12 *inches.*
8 Bacchus, *from Sanſovino*, 11 *inches.*
9 The ſame, *from Michael Angelo*, 11 *inches.*
10 Egyptian lions, *from the Capitol*, 8 *long by* 5 *high.*
11 Five boys, *from Fiamingo*, 5 *inches long.*
12 Egyptian ſphynxes, *a pair*, 9 *inches long.*
13 Grecian ſphynxes, *ditto.* 12 *inches long.*
14 Ditto, 5 *inches.*
15 Egyptian ditto, with the lotus, *to hold candles*, 6 *inches long.*
16 Sitting ſphynxes, *with noſſles, to hold candles*, $10\frac{3}{4}$ *inches.*
17 Griffins, *with ditto*, 13 *inche by* 7.
18 Elephant, $16\frac{1}{2}$ *inches long by* $14\frac{1}{2}$ *high.*
19 A pair of Tritons, *from Michael Angelo*, 11 *inches high.*
20 Bacchus, *a ſtatue*, $10\frac{3}{4}$ *inches high.*
21 Faun, *ditto.*
22 Two pug dogs.
23 Apollo, *a ſtatue*, 11 *inches.*
24 Venus de Medicis, $10\frac{1}{2}$ *inches.*
25 Mercury, 11 *inches.*
26 Voltaire, 12 *inches.*
27 Rouſſeau.
28 Venus riſing from the ſea, *upon a pedeſtal, richly ornamented with figures repreſenting* the ſeaſons, $6\frac{1}{2}$ *inches.*
29 Cupid ſitting penſive
Pſyche, *to match.* } $8\frac{1}{2}$ *inches.*
30 Venus reclining, 10 *inches.*
31 Ariadne reclining, 10 *inches.*

32 Venus } 20 *inches.*
33 Mercury }
34 Zingara } 17 *inches.*
35 Ceres }
36 Cupid, *on a pedeſtal.*
37 Hebe, *ditto.*
38 Small ſtatues, *on ditto.*
39 Mars, *ditto.*
40 Venus, *ditto.*
41 Jupiter, *ditto.*
42 Small buſts with emblematical terms.

## CLASS XII.

*Various kinds of* LAMPS *and* CANDELABRA, *uſeful and ornamental.*

THE lamps are made both in the variegated pebble and black baſaltes; in tripods, with three lights, and other antique forms: ſome are made in the jaſper of two colours, adapted to Argand's patent lamp, the brilliant light of which, being thrown upon the bas-reliefs, has a ſingular and beautiful effect. They all bear the flame perfectly well. Their prices are from two ſhillings a-piece, to five guineas.

The Candelabra are made in the ſame materials, and are in price, from one guinea a pair, to four or five guineas.

## CLASS XIII.

TEA *and* COFFEE EQUIPAGES, &c.

TEA pots, coffee pots, chocolates, ſugar diſhes, cream ewers, with cabinet cups and ſaucers, and all the articles of the tea table and déjeuné, are made in the *bamboo* and *baſalte*

both

both plain, and enriched with Grecian and Etruſcan ornaments. They are likewiſe now made in the *jaſper* of two colours, poliſhed within (not glazed) like the natural ſtone, ornamented with bas-reliefs, and very highly finiſhed. See the annexed plate, where the *tranſparency* of the jaſper is endeavoured to be repreſented.

## CLASS XIV.

### FLOWER POTS, *and* ROOT POTS.

OF *root pots*, as well for bulbous as other roots, and of *flower pots* or *bouquetiers*, there is a great variety, both in reſpect to pattern and colour; and the prices vary accordingly. The flower and root pots are from ſixpence a piece, to ſeven ſhillings and ſixpence. Some of the bulbous-root pots are finiſhed higher, with bas reliefs, enameling, &c. and the prices are in proportion. The ornamental or vaſe flower pots are from one ſhilling to eighteen ſhillings or more.

## CLASS XV.

ORNAMENTAL VASES *of antique forms*; *in the* TERRA COTTA, *reſembling* agate, jaſper, porphyry, *and other* variegated ſtones *of the cryſtalline kind.*

THESE vaſes are adapted for ornamenting chimney-pieces, cabinets, book-caſes, &c.

They are from 6 to 18 or 20 inches high. The prices, from 7s. 6d. to two or three guineas, according to their ſize, and

and the manner in which they are finiſhed, with or without handles, bas reliefs, gilding, draperies, feſtoons, medallions, &c. They are generally ſold in *pairs*, or in *ſets* of *three*, *five*, or *ſeven* pieces. The ſets of five pieces are from about two guineas, to five or ſix guineas a ſet.

## CLASS XVI.

*Antique vaſes of* BLACK PORCELAIN or ARTIFICIAL BASALTES, *highly finiſhed, with bas relief ornaments, &c.*

OF this ſpecies of vaſes there are a great variety of forms, chiefly Grecian or Etruſcan. The ſizes, from three or four inches high, to more than two feet: the prices, from 7s. 6d. a piece to three or four guineas, excluſive of the very large ones, and thoſe which conſiſt of ſeveral parts. The ſets of *five*, for chimneypieces, are from two guineas, to ſix or eight guineas a ſet.

## CLASS XVII.

VASES, PATERAS, TABLETS, &c. *with* ENCAUSTIC PAINTINGS, *Etruſcan and Grecian.*

THE *vaſes* of this claſs, as well as the *paintings*, are copied, with the utmoſt exactneſs, from the antique, as they are to be found in Dempſter, Gorius, Count Caylus; but more eſpecially in the moſt choice and comprehenſive collection

lection of Sir William Hamilton, which, to the honour of the collector and of this nation, and for the advantage of our artists, is deposited in the British Museum.

As it is evident, that the finer sort of Etruscan vases, found in Magna Græcia, are truly of Greek workmanship, and ornamented chiefly with Grecian subjects drawn from the purest fountain of the arts; it is probable that many of the figures and groupes upon them preserve to us sketches or copies of the most celebrated Grecian paintings; so that few monuments of antiquity better deserve the attention of the antiquary, the connoisseur, or the artist, than the *painted Etruscan* and *Grecian vases*.

The art of painting on vases, &c. in the manner of the Etruscans, has been lost for ages; and is supposed, by the ingenious author of the Dissertation on Sir William Hamiltons Museum, (M. D'Hancarville) to have been lost in the time of Pliny. It was given up by all the antiquaries and connoisseurs who spoke upon the subject; and when Sir William Hamilton's book was published (of which a copy was, with a truly liberal spirit, presented to me by Sir Watkin Williams Wynne) that idea was not only confirmed, but such an account given of the difficulties necessarily attending the practice of the art itself, as would have damped all attempts to recover it, if I had not made a considerable progress before I read that discouraging account; for some proof sheets of Sir William Hamilton's work put into my hands by Lord Cathcart, and some original Etruscan vases shewn to my late friend and partner Mr. Bentley and me, by his Grace the late Duke of Northumberland, had previously called my attention to this object.

A careful examination of the collections of Etruscan vases that were then in England, convinced me, that there could be no hopes of imitating their paintings with any of our present enamel colours; all the enamels having a *glassy* surface, whilst the Etruscan paintings have a stone-like surface,

face, without any glare or glaſſy appearance. It was plain, that the ſucceſs of any attempt to revive this loſt art muſt depend chiefly upon the diſcovery of a new ſpecies of encauſtic colour, eſſentially different, in its effect, from the enamels now in uſe.

In conſequence of this obſervation, and by a great variety of experiments, the diſcovery has been made. A complete ſet of colours has been produced, equally durable and burnt-in as other enamels, but entirely free from the varniſhed or glaſſy aſpect which, to all perſons of critical taſte, is ſo great an imperfection in the others, and which the artiſts have in all ages ſo earneſtly, and in modern times ſo unſucceſsfully, deſired to avoid. The property upon which this happy effect depends, produces at the ſame time another advantage: the colours never ſpread in the fire or run out of drawing, as the other enamels muſt neceſſarily do, in a greater or leſs degree, in conſequence of their vitrifying and *melting* upon the piece. Theſe colours are ſufficient not only to imitate all the paintings upon the Etruſcan vaſes, but to do much more; to give, to the beauty of deſign, the advantages of light and ſhade in all the variety of colours. Perſons of the moſt refined taſte have acknowledged this to be a higher and more perfect ſpecies of painting than was known to the world before the date of this invention; and therefore it is hardly neceſſary to add, that no art is capable of producing richer or more valuable decorations.

The ingenious experiments of Count Caylus, for recovering the ancient art of making the pictures called *encauſtic* in another branch of painting, had the ſame object as mine in point of taſte, but in other reſpects there is no reſemblance between the two arts: his colours are applied on *canvas* by the mediation of *wax*: mine are *burnt-in* upon *porcelain* by a *red heat*.

It was thought neceſſary to give this ſhort account of an art which is *new* to the public, and which, it is hoped, will appear,

15
10
5
Inches

appear, by the ſuitable application of it, to merit attention. But a better idea of it than can be conveyed in words, may be obtained by examining the ſpecimens, which have already been honoured with places in the cabinets of moſt of the princes and amateurs in Europe.

The figures upon theſe vaſes are taken as well from gems, antique paintings, and bas-reliefs, as from Etruſcan vaſes; and are executed with great care by the beſt artiſts that can be procured. No attention has been ſpared to render them fit ornaments for the nobleſt apartments; and conſidering the great expence and riſk attending ſuch delicate ſubjects, it is hoped the prices will be deemed reaſonable.

The vaſes painted in this way are from 6 or 8 inches to 20 inches high; and in price, from one guinea a-piece to 10 or 12 guineas.

TABLETS, for chimneypieces, for cabinets, and for inlaying, are enriched with the ſame ſpecies of painting. Theſe tablets are, from the bracelet ſize, to 18 or 20 inches diameter. Some have been made, for that excellent artiſt Mr. Stubbs, ſo large as 36 inches, and his exquiſite enamels upon them after nature, which have been repeatedly exhibited in the Royal Academy, are evidences of the ſpecies and value of the enamel paintings that may be produced upon theſe tablets.

## CLASS XVIII.

VASES, TRIPODS, *and other ornaments, in the jaſper with coloured grounds and white bas reliefs. See the Plate.*

AS theſe are my lateſt, I hope they will be found to be my moſt improved work. Verbal deſcriptions could give

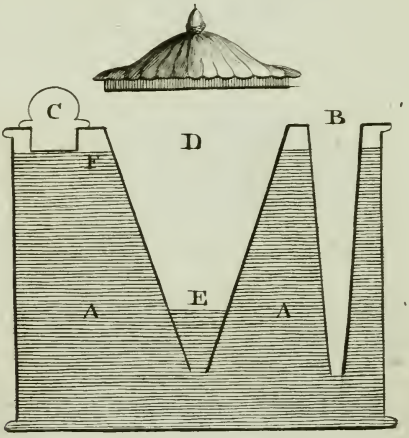
but an imperfect idea of the delicacy of the materials, the execution of the artiſt, or the general effect; and I muſt therefore beg leave to refer thoſe who wiſh for information in theſe reſpects, to a view of the articles themſelves.

The prices of theſe vaſes are nearly the ſame as thoſe of the high-finiſhed vaſes with encauſtic paintings.

## CLASS XIX.

### Ink-stands, Paint chests, Eye cups, Mortars *and* Chemical vessels.

DIFFERENT kinds of ink veſſels and ink-ſtands have been made at this manufactory, but the following is preſumed to be the beſt and moſt convenient that has ever yet been brought into uſe.



A A, the ink-ciſtern, filled with ink up to F.

B, pen tubes, cloſe at bottom.

C, a ſmall opening into the ciſtern, ſtopped with an air-tight plug.

D, a conical tube, communicating at bottom with the ciſtern, and in which the ink riſes only to E, being kept down, while the aperture C is ſtopped, by the preſſure of the atmoſphere.

When the ciſtern is to be filled, take out the plug C, and pour in ink till it riſes nearly to the top, D and F. The plug being then returned into its place, the ink in the cavity DE may be taken out, or on ſtanding for a few hours it will ſubſide of itſelf to E, eſpecially if warmed a little before the plug is put in.

The advantages of this ink-ſtand are, That the form of the tube DE, through which the pen is dipped prevents, the ſoiling of the pen and fingers:—That the narrow end of this tube below E, prevents the pen from ſtriking againſt the bottom:—That the ink comes in contact with the air only in the ſmall ſpace E; by which means it is prevented from evaporating, growing thick, and ſpoiling, as it does in all the common ink ſtands, where a large ſurface is unavoidably expoſed to the air:—That the ſediment, which the ink may depoſite in ſtanding, will ſettle chiefly on the broad part of the bottom, under the main body of ink; not where the pen is dipped, as the ink there is in ſmall quantity, and continually ſupplied with the fine part from above: — That the veſſel being made of the fine compact black baſaltes, is neither corroded by the ink, nor abſorbs it, nor injures its colour, as the metals uſed for theſe purpoſes do; and that it admits of being finiſhed, in point of workmanſhip, with the higheſt degree of accuracy.

Theſe ink-ſtands are ſold ſeparately, as repreſented in the above plate, or with ſand-boxes wafer-boxes, &c. forming various kinds of uſeful and ornamental ecritoires, as well

in the jaſper of two colours, as in the baſaltes; the prices are from ſixpence, riſing according to the ſizes, forms, and workmanſhip, to two guineas.

The PAINT-CHESTS contain ſets of large and ſmall veſſels, and neat pallets, for the uſe of thoſe who paint in water colours: they are ſold from five ſhillings to half a guinea.

The EYE CUPS, for bathing the eyes, are made of the compoſitions imitating variegated pebbles, &c.

The MORTARS, of various forms and ſizes, from *two to thirteen* inches in diameter, outſide meaſure, and from *one and a half to ten* in the clear, are made in the hard porcelain No. 6; a material far ſuperior to all thoſe in common uſe for theſe purpoſes, and nearly equal to agate. The excellence of theſe mortars for chemical and other curious uſes, is already well known; and their valuable properties render them equally deſirable for the purpoſes of the apothecary and of the houſekeeper.

MARBLE mortars are *ſoft* in compariſon with theſe, and a very conſiderable quantity of the ſubſtance of the marble is abraded and mixed with all powders of the hard kind that are ground in them:—they are corroded and diſſolved by all acids; and hence, beſides altering the nature of any acid liquor put into them, by imparting to it as much of their ſubſtance as the quantity of acid requires for its ſaturation, the ſurface of the marble itſelf is rendered rough and cavernulous, and on that account ſtill more liable to be abraded, and very difficult to be made clean:—oils of all kinds are imbibed by them, ſo that whatever follows an oily ſubſtance in ſuch a mortar muſt partake of the ſmell and taſte of the oil.

METALLINE mortars are diſſolved or corroded, not only by acids, but by all ſaline ſubſtances, by ſimple moiſture, and

and by the air; and ſome experiments lately publiſhed by Mr. Blizard have given grounds to apprehend, that even *dry* ſubſtances, of the mere *earthy* kind, *void of ſaline matter*, and of no great *hardneſs*, will receive, by being powdered in braſs or bell-metal mortars, though perfectly clean, a coppery impregnation, ſufficient to manifeſt itſelf in the common chemical trials, and perhaps not altogether innocent in medicines or in aliments.

From all theſe imperfections the PORCELAIN mortars are free, and their price is ſufficiently moderate to admit of their general uſe.

This compact hard porcelain is excellently adapted alſo for evaporating pans, digeſting veſſels, baſons, filtering funnels, ſyphons, tubes, ſuch as Dr. Prieſtley uſes in ſome of his experiments inſtead of gun-barrels, retorts, and many other veſſels for chemical uſes, which I have made for my friends, of different forms and magnitudes, and with ſome variations in the compoſition itſelf, according to the views for which they were wanted. If, in this department, I ſhould be happy enough to contribute any thing towards facilitating chemical experiments, by ſupplying veſſels more ſerviceable, or more commodious for particular uſes, than are commonly to be met with, my utmoſt wiſhes in reſpect to theſe articles will be gratified.

## CLASS XX.

THERMOMETERS *for meaſuring ſtrong fire, or the degrees of heat above ignition.*

TO thoſe who are converſant in experimental enquiries, or in the operations of manufactures and arts that are carried on by fire, it is unneceſſary to mention the importance of a thermometer, by which the force of fire, in furnaces of every kind, may be accurately meaſured, and appre-

ciated

ciated in the ſame denominations, as the lower degrees of heat are by the common thermometers.

Such an inſtrument I have now the ſatisfaction of offering to the public. As the thermometer itſelf is accompanied with a pamphlet explaining its conſtruction and uſe, and as the reſults of my experiments, both reſpecting its conſtruction, and the compariſon of its ſcale with that of Fahrenheit's continued, have been honoured with a place in the *Tranſactions* of the Royal Society†, it will here be ſufficient juſt to mention the general principles on which it is founded; *viz.* that earthy bodies of the *argillaceous* order have their *bulk diminiſhed by fire* in proportion to the degree of heat they are made to undergo;—and that, conſequently, the *contraction* of this ſpecies of matter affords as true a meaſure for ſtrong fire, as the *expanſion* of mercury or ſpirit of wine does for the lower degrees of heat; but with this difference, that the contraction of the argillaceous maſs is a *permanent* effect; ſo that the degree of heat is not here determined by a ſingle tranſient obſervation made in the fire itſelf, but its meaſure is preſerved, and is to be examined when grown cold, or at any future time.

The argillaceous matter is formed into equal ſmall pieces, called *thermometer-pieces*; and one of theſe, which may be conceived as the detached bulb of a thermometer, is put into the fire that is to be meaſured, either in a little caſe made for that purpoſe, or in the ſame veſſel with the ſubject-matter of the operation.

A gage, conſiſting of two rulers fixed on a flat plate, a little nearer together at one end than the other, ſo as to include between them a long converging canal divided on the ſide, ſerves for diſcovering minute variations in the bulk of the pieces. A raw piece will juſt enter to o at the wider end of the canal: after it has been in the fire, if it

† Phil. Tranſact. vol. LXXII, LXXIV, LXXVII.

be

be gently ſlid along till it is ſtopped by the convergency of the ſides, the degree at which it ſtops will be the meaſure of its diminution, and conſequently of the heat which it has undergone.

As the accuracy of the ſcale of the common thermometer depends upon the perfect equality of the bore of the tube from one end to the other, ſo the accuracy of this gage depends upon the perfect ſtreightneſs of its ſides; and the difficulty of obtaining this eſſential condition neceſſarily occaſions a conſiderable enhancement of the price. I have now happily ſucceeded in making gages of the hard ſpecies of porcelain, more perfect than thoſe I can generally procure in braſs: the porcelain ones have the advantage of not being ſuſceptible of any bruiſe or derangement; they may be broken, but they cannot, in this reſpect, deceive.

IF it ſhall appear to thoſe, who may have been pleaſed to attend to the ſtate of this manufactory from its commencement, that it has been in *a progreſſive courſe of improvement*, with reſpect to the taſte and variety of its productions, as well as the quality of the bodies or compoſitions of which they are formed, the proprietor will be highly gratified by their approbation.

He begs leave to obſerve, that a competition for cheapneſs rather than for excellence, a deſire of ſelling much in a little time, without a due regard to the taſte and quality of the productions, is a moſt frequent and certain cauſe of rapid decay both to the fine arts and to manufactures; but that if purchaſers ſhould at any time, under the fallacious appearance of ſaving, prefer *mediocrity*, it would then be impoſſible for artiſts or manufacturers to pay the neceſſary attention

attention to excellence, and conſequently to keep up, much leſs to improve, the quality of their works.

It is obvious, that all works muſt bear a *price* in proportion to the ſkill, the time, the expence and the riſk, attending the invention and execution of them. Pieces which, for theſe reaſons, bear a high price, and are therefore by many called *dear*, are in general, when juſtly eſtimated, the *cheapeſt*, and attended with leſs profit to the maker than thoſe which are *called* cheap.

Perſons not practically converſant in the arts, have ſometimes imagined, that when a model or drawing of a fine form is given, it is as eaſy to make a handſome copy from that model, as to make an ugly copy from an ugly original; not reflecting at the moment, that in the moſt beautiful forms, the ſmalleſt deviation from the outline is more ſtrikingly viſible, and far more diſguſting, than the ſame deviation would be in an ordinary piece. In ornamental vaſes, encauſtic paintings after gems, Etruſcan and Greek vaſes, &c. where every ſingle piece is formed and painted ſolely by the hand of the artiſt, how difficult muſt it be to preſerve, in every piece, the preciſe beauty of the firſt model! and even in caſes where a mould is made uſe of, *that* performs but a ſmall part of the work: ſo much time and attention, in undercutting the draperies, &c. ſuch delicate retouchings with the modelling tools, are ſubſequently neceſſary for producing a finiſhed piece, that a common workman will turn a dozen of pieces out of his hands, finiſhed in an ordinary way, before a ſuperior artiſt, whoſe time is of courſe more valuable, can give the laſt finiſh to a ſingle one, though the mould be the ſame for both.

That beautiful forms and compoſitions never were, nor can be, made in a little time or at a ſmall expence, in any

age

age or country, is ſo fully known to thoſe whom the proprietor of this manufactory has the honour of ſerving, that it is unneceſſary to dwell upon the ſubject. He will only add, that ſo long as he enjoys the encouragement and ſupport from his illuſtrious patrons and cuſtomers, which he has hitherto done, and for which he now begs leave to return his humble and moſt grateful acknowledgements, he will continue his beſt endeavours to render his works in ſome meaſure worthy of that notice and patronage; and will much rather give up the making of any particular article altogether, than ſuffer it to be degraded.

FINIS.

The QUEEN'S WARE of Mr. WEDGWOOD's manufacture, with various improvements in the table and desert services, tea equipages, &c. continues to be sold as usual at his warehouse in GREEK STREET, SOHO; and at no other place in London.

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